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PREFACE

—— o ——

NO apology we believe is needed for presenting to the Sanskrit public this edition of Kalidasa's *Rtu Samhara* for as far as we know no edition of the type that we are publishing exists at present This edition is mainly intended for the University student who will find in it everything that he is expected to know In the notes numerous quotations have been given with a view to excite the student's curiosity and induce him to read something more than what is prescribed for his examination We have not given a separate translation of the verses in the text as is the fashion to do so in such editions for two reasons First our notes are too exhaustive to require a separate translation for the proper understanding and appreciation of the poem and secondly a separate translation generally tempts the student to make it by heart which is a thing a student ought never to do If this edition helps the student in understanding the first work of the greatest of Indian poets and in appreciating what beauties are contained therein we shall feel our efforts amply rewarded

Being quite unfamiliar to the task of correcting proof sheets we found ourselves in a hopelessly desparate condition when sheet after sheet teeming with misprints was sent to us for correction We have tried our best to correct almost all the errors but we know some have still remained uncorrected This was due to the fact that we had to see the book through the press as quickly as possible in order to publish it in time and that the mischiefs of the Printer's Devil have a curious tendency of successfully defying the vigilence of an untrained eye For this we seek the indulgence of our readers.

We cannot conclude this short preface without offering our sincere thanks to the Manager and staff of the Sudhakara Press who for some time worked day and night to enable us to bring out this edition in time

List of Important Abbreviations used in the Notes

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T. S.—Tarka Samgraha
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INTRODUCTION.

I THE POET

His Life, Works and Date

It has been the misfortune of almost all Sanskrit poets to remain, as far as their personal history is concerned, concealed under a thick veil of obscurity which, under the present circumstances appears an impossible task to remove The questions which naturally arise in the mind of a student when he begins to study an author as to what kind of man he was where he lived and when he flourished, must it appears for ever remain unsatisfied in the case of Kalidasa What little account we have of Sanskrit poets is furnished by the poets themselves either in the prologues to their plays or in the introductions to their poems Bhava bhuti, for example has given a pretty clear account of him self in the prologues to his plays especially in the *Mâlati-Madhava,* though the account does not go beyond the statement of the poet's ancestry the place where he lived and some other things of a similar nature Bana has also given a more detailed account of himself and his family in the introductory stanzas to his *Kâdambari* and in his *Harshacharitam* But unlike Bhavabhuti and Bana Kalidasa is too taciturn to speak anything of himself either in his plays or in his other works In his plays Kalidasa tells us nothing more than that they are composed by him and to other works of his he does not even affix his name Under these circumstances the Indian mind has woven all sorts of traditions (1) sometimes very ridiculous around his name and it, therefore becomes a task of no small difficulty to find out the grain of truth from the heap of chaff

Tradition associates the name of Kâlidâsa with King Vikramaditya of Ujjayini and makes him the foremost of the poets at the court of that illustrious Prince Kâlida-

(1) Some traditionary account of Kâlidâsa is given in the *Bhojaprabandha* which is small delightful book containing some beautiful stanzas Though the book has absolutely no historical value the student may read it with advantage

sa's vivid description of the beauties of Ujjayini, the Mahákála, the Sipra, the Vindhya-mountain unmistakably leads one to conclude that the poet must have lived in upper India, or Hindustan proper, and must have been a resident of that great city so famous in days of yore, and even now famous on account of the great Mahâkala temple. The description of Northern India and the sublime grandeur of the snow-clad Himalayas that the poet has given us in his *Meghadûta*, *Kumâra-Sambhava* and *Raghu-Vamsha*, and which is at once so vivid and impressive as to come naturally from the pen of an 'eye witness,' leaves no doubt in our mind that the poet must have been a great traveller and must have seen with his own eyes the places he so beautifully describes. Kâlidâsa appears to have been a court poet for his writings betray many references to court-life such as the means used by courtiers to humour (2) the king, the intrigues of the women of the royal harem etc. Unlike Bhavabhûti he appears to have enjoyed a good deal of popularity in his days and seems never to have experienced the frowns of Fortune. For, a certain garrulousness and a discontent with and a defiance of, the world which does not give him his due, a certain kind of "Byronism," that are found in the writings of Bhavabhûti are conspicuous by their absence in the works of Kálidâsa. Kalidása appears to be a good jolly fellow, always merry-making, taking the world easy and not caring for its cares and anxieties, an altogether "easy-going' man. This is certainly due to the patronage he enjoyed at the king's court. He seems to understand the value of physical exercise (3) and the advantages of hunting (4) that he has enumerated for us show that the poet has realised the importance of manly physical sports. It appears the poet himself was sometimes present on the occasion of the king's hunt which, Brâhman as he was, he seems not to have enjoyed (5)

(2) Compare the scene from *S'ak.* II where the king's general persists, in order to please his royal master, in his determination of carrying on the hunt though he does not like it. (3) "शरीरमाद्यं खलु धर्मसाधनम्" *Kumâr–Sambhava.* (4) *S'ak.* II 5 *Raghu.* IX–49 (5) Compare the description of hunting given by Vidûshaka in *S'ak.* Act II.

Though named Kálidasa he appears to be a devotee of Siva (6) but he was like Bhatrihari no sectarian (7) extolling his own deity at the sacrifice of others. Kálidasa also appears to be a learned man. He shows considerable acquaintance with the philosophy of the Vedas, the Upanishads, the Bhagwatgitá, the systems of Sánkhya, Yoga and Vedanta, and he even betrays some knowledge of medicine and astronomy. With the Puranas, the Mahabhárata and the Rámáyana, he appears to be quite familiar for there are numerous references in his works to personages who play part therein. Though Kalidása seems to have enjoyed his youth rather in a jolly manner as we naturally expect a romantic man in affluent circumstances staying at the court of a king to do, yet he does not seem to be the sort of voluptuary that tradition makes him. For, he gives vent to lofty and noble thoughts (8) with regard to the fair sex and his descriptions of, and references to women in general are altogether suggestive of the high reverence and respect that he entertains for them. These are some of the facts that we can know of our poet from a study of his writings and beyond these and such others there are none that can be known for certain from authoritative sources.

The fact that Kalidasa did not care even to put his name to his works has created some confusion about the books that are attributed to him. Works of the most artificial kind such as *Nalodaya* which a man of Káhdása's tastes would never have spent his time in composing are unscrupulously fathered upon him. Leaving aside all such spurious works, the compositions that Kálidasa is undoubtedly the author of are as follows:—(1) ऋतुसंहार, (2) कुमारसंभव, (3) मेघदूत, (4) रघुवंश, and (5) मालविकाग्निमित्र (9), (6) विक्रमोर्वशीय, (7)

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(6) Vide the first stanza of each of his three dramas and of *Raghu*. (7) Compare his references to Vishnu and his incarnations in *Raghu* and elsewhere. (8) " अनिर्वर्णनीयं किल परकलत्रम्' *Sak* V. (9) Professor H. H. Wilson in his *Theatre of the Hindus* has expressed some doubt about the legitimacy of मालविकाग्निमित्र as a production of the author of शाकुन्तल, but the late Mr. S. P. Pandit in the Preface to his edition of मालविकाग्निमित्र (Bombay Sanskrit Series) has once for all settled the question by proving that the Kálidása of मालविकाग्निमित्र is no other than the Kálidasa of शाकुन्तल.

शाकुन्तल Out of these ऋतुसंहार and मेघदूत are lyrical compositions कुमारसंभव and रघुवंश are epic or narrative and the remaining three are dramas, and it will be seen by a careful study of his works that Kālidāsa shines pre eminent in all the three departments of poetry, viz lyric epic and dramatic. There is no external evidence to determine the chronology of these works and we have only to take advantage of the internal evidence such as his diction language style, etc to determine the possible order in which they must have been given to the world Judged from this point of view *Ritu Samhara* appears to be his first production and *Raghuvamsha* the last in the groups of his Kavyas The order of his dramas appears to be the same in which we have stated them above

Coming to the question of Kalidasa's date we find ourselves in a maze of conjectures and uncertainties This question has been a fruitful source of discussion and poor Kalidasa has been made to live sometime between the 1st century B C and the 11th century A D according to the theory of the individual writer Though fortunately the difference of opinion at present is not so wide yet we believe the point is still a moot one We give below a few points which a student of Kalidasa must know when he wants to discuss the question of his date It must be remembered at the outset that there are two rival schools about this question one represented by Professor R N Apte (10) of Kolhapur and Mr Nandargikar (11) of Poona who hold that Kalidasa must have flourished in the first century B C and the other represented by Professor K B Pathak (12) who holds that he wrote a short time before 435 A D

The evidence that is made use of in determining the question of the date of an author or an individual work of his generally falls under two broad heads external and internal External evidence in India takes the form of references to the poet or his works in the writings of some

(10) See his V N Mandlik Gold medal Prize-essay for 1891 published by the University of Bombay (11) See the introduction to his edition of *Raghuvamsha* (12) *Indian Antiquary* 1912 p 265 267

other author whose date is known, or can be known, and of inscriptions of ascertained date wherein the name of the poet in question is mentioned If such reference or inscription is found it is clear that our poet must have flourished some time before the date of such reference or such inscription But this gives us only one limit which fixes the period before which the author must have flourished and later than which he cannot possibly be dragged But this does not help us to determine when exactly he flourished Internal evidence takes the form of references by the author in his works to some known historical event or to some King whose date can be known and of the condition of society described by him the peculiar characteristics of his style and diction etc Taking their stand on data of this kind people have come to certain conclusions, though the question cannot be said to be finally settled

Turning to external evidence with regard to the date of Kālidāsa we find that there are some very important references to him in the writings of other poets which have helped to brush aside the absurd theories of a Kālidasa of the 11th century propounded by some Western scholars Govardhanāchārya in *Aryāsaptashati* refers to some of his illustrious predecessors in the domain of poetry and his reference to Kalidasa is as follows —

साकूतमधुरकोमलविलासिनीकण्ठकूजितप्राये ।
शिक्षासमयेऽपि मुदे रतलीलाकालिदासोक्ती ॥

This reference though important in pointing out the general character of Kālidāsa's writings is not so important in the determination of his date for Govardhanacharya is comparatively a modern author Jayadeva has also made a reference to Kālidasa in that famous stanza (13) from *Prasanna Rāghava* wherein he enumerates so many poets that preceded him but this reference, too is not so important for our present purpose for the same reason The really important reference to Kalidasa is the one by the poet Bāna in his *Harshacharitam* which is as follows —

(13) The stanza is as follows यस्याश्चोरश्चिकुरनिकरः कर्णपूरो मयूरो भासो हासः कविकुलगुरुः कालिदासो विलासः । हर्षो हर्षो हृदयवसतिः पञ्चबाणस्तु बाणः केषां नैषा कथय कविताकामिनी कौतुकाय ॥

जितात्सु न वा कस्य कालिदासस्य सूक्तिषु ।
प्रीतिर्मधुरसार्द्रासु मञ्जरीष्विव जायते ॥

Now it is pretty certain that Bâna flourished in the 1st half of the seventh century A D There is also another very authentic reference to Kalidasa in an inscription known as the *Aihole* inscription (14), dated 556 Sake or 634 5 A D, in which Kalidasa and Bhâravi are spoken of as being renowned poets The verse is as follows —

येनायोजि न वेश्म
स्थिरमर्थविधौ विवेकिना जिनवेश्म ।
स विजयतां रविकीर्तिः
कविताश्रितकालिदासभारविकीर्तिः ॥

These two references therefore, settle once for all beyond the possibility of any doubt 600 A D as the downward limit of Kalidasa's date

When we come to determine the other limit of the poet's date we tread on very uncertain ground Tradition has associated the name of Kalidasa with King Vikramaditya of Ujjayini as being the foremost of the nine gems at his court King Vikramaditya* is known to be the founder of the era which is named after him and which commences with 56 B C So according to this tradition Kalidasa appears to have flourished in the 1st century B C

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(14) *Indian Antiquary* VIII p 239

*For lack of space at our disposal we do not desire to enter into the question as to whether the Vikrama era really began in the first century B C or in 544 A D as was advocated by Fergusson in his ingenious chronological hypothesis and also a consideration of Prof Max Muller's well known theory of the renaissance of Sanskrit literature for both of these have been exploded by the epigraphical researches of Mr Fleet "From these researches it results that the Vikrama era of 57 B C, far from having been founded in 544 A D had already been in use for more than a century previously under the name of Malava era (which came to be called the Vikrama era about 800 A. D) Macdonell *History of Sanskrit Literature* p 323

Professor Apte and Mr Nadargikar have dealt with this question at great length and they come to the conclusion that the tradition which places Kâlidasa in the first century before the Christian era is correct. It is not desirable to reproduce in an introduction to this short poem the main arguments on which they base their conclusion even in a brief form. But it must be remarked that they have considered the question from many points of view such as a consideration of the Mandesor inscription (15) dated 472-3 A D wherein Vatsabhuti the author of the inscription borrows several ideas from Kalidasa the *Buddhacharitam* of Ashvaghosha (about 78 A D) which possesses many passages similar to those occurring in the works of Kalidasa, the state of the law of inheritance (16) and theft (17) prevailing in Kalidasa's days the absence of any reference to Nyaya philosophy in his works his style displaying his fondness for easy flowing and natural diction and his abhorrence of artificiality of construction and long compounds etc and in the absence of any better authorities to the contrary their arguments appear convincing.

Against this theory Professor Pathak contends that the following reference to the defeat of the Hunas living on the banks of the *Vanksu* found in Kalidasa's *Raghuvamsha* is inexplicable if we do not hold that Kalidasa is referring to the Hunas who had established their kingdom on the Oxus in the fifth century A D

ततः प्रतस्थे कौबेरीं भास्वानिव रघुर्दिशम्
शरैरुस्रैरिवोदीच्यानुद्धरिष्यन्रसानिव ॥ ६६ ॥
विनीताध्वश्रमास्तस्य वङ्क्षु (*) तीरविचेष्टनैः ॥
दुधुवुर्वाजिनः स्कन्धाँल्लग्नकुङ्कुमकेसरान् ॥ ६७ ॥

(15) Gupta Inscriptions, 1888 p. 83 (16) *Shakuntala* Act VI (17) *Shakuntala* Prologue to Act VI and *Vikramorvashiya* Act V.

(*) For वङ्क्षु we have another reading सिन्धु which is generally adopted in the printed editions of *Raghu*. Prof Pathak thinks that वङ्क्षु is the correct reading and सिन्धु must have come in from a marginal note such as 'सिन्धुविशेष' written in some MS on the word वङ्क्षु. He then goes on identifying वङ्क्षु with the *Oxus* on philological grounds.

तत्र हूणावरोधानां भर्तृषु व्यक्तविक्रमम् ।
कपोलपाटलादेशि बभूव रघुचेष्टितम् ॥६८॥

रघुवंश-सर्ग ४

Prof Pathak further says (18) that this portion of *Raghuvamsha* must have been written by Kalidasa a little before 450 A D Hence Kalidasa seems to have flourished in the first half of the fifth century A. D At that time Chandragupta II from the Gupta family was on the throne and he had assumed the title of Vikramaditya so ' the traditional association of the poet's name with Raja Bikram of Ujjain is thus justified by sober criticism (19)

With reference to this theory of Prof Pathak it may be noted that it mainly depends on the identity of the *Vankshu* with the *Oxus* which he proves on philological grounds If this philology be incorrect the theory collapses at once As regards the reference to Hunas in *Raghuvamsha* Prof Apte points out that there are references to Hunas even in the Mahabharata so the reference in *Raghu* need not be taken to allude necessarily to a particular event He further shows that the Hunas had constituted a powerful empire in central Asia from the middle of the 3rd century B C to the end of the 1st or 2nd century A. D Against this it may be said that though the Hunas had established their empire in other parts yet reference to their having established their sway *on the banks of the Oxus* is not found earlier than the 5th century A. D For Prof. Apte it may again be contended that the absence of any reference to *Hunas on the banks of the Oxus* earlier than the 5th century A D really proves nothing For *argumentum ex silentio* cannot be credited with any great weight to decide such an important question *unless it is supported by some positive proofs It will thus* be seen that the question is far from being finally settled

Dr Hoernle had a theory of his own about the date of Kalidasa which placed the poet in the first half of th

(18) *Indian Antiquary* 1912 p 265 267 (19) *Early History of India* by Vincent A Smith p.304

sixth century This theory has now no defenders though Prof Pathak was for some time its supporter The theory rests upon erroneous premises

Professor Macdonell (21) briefly examines Mallinatha's explanation of दिङ्नाग and निचुल occurring in the 14th stanza of the *Meghaduta* and the theory of the supposed knowledge of scientific astronomy borrowed from the Greeks which Kalidasa displays in his works (especially in *Raghuvamsha* XIV–40) and comes to the conclusion that none of the arguments by which it has been attempted to place Kalidasa separately in the sixth century has any cogency "There is," says he, "in the present state of our knowledge good reason to suppose that Kalidasa lived not in the sixth but in the beginning of the fifth century A D The question of his age however is not likely to be definitely solved till the language the style and the poetical technique of each of his works have been minutely investigated in comparison with datable epigraphic documents as well as with the rules given by the oldest Sanskrit treatises on poetics"

that his mind and art were yet to be developed and that he was only experimenting in the art of poetry wherein he became so proficient afterwards. If we examine the metre he uses in this poem we find that the poet is not quite at home in this province and that he often has to supply syllables which serve no other purpose except that of the metre (23). To suit his metrical exigencies he sometimes sets at naught rules of Sandhi (24) which an experienced poet would never do. On the whole he does not appear to handle his metre with the same mastery that he wielded over it in his later works. He seems to be sometimes the slave of his metre rather than the master of it.

In his diction, too, the poet is not always happy. Clumsy expressions and untoward compounds (25) now and then crop up. Redundant words (26) sometimes meet us. Twice or thrice he has used two words meaning the same thing (27) when only one of them would have been quite sufficient. Sometimes he uses expressions the general sense of which is pretty clear but the same is expressed very awkwardly (28). His comparisons sometimes do not appear to be natural and are not telling (29). Poetical defects such as अपुष्टार्थत्व, आनर्थक्य, यतिभङ्ग, सन्धिविश्लिष्टत्व and अविमृष्टविधेयांशत्व occur in this poem and they have been pointed out in the notes in their respective places.

It may then be asked if this poem contains defects of the kind mentioned above what evidence there is to say that the poem is composed by the great Kalidasa. Vincent Smith has actually expressed some doubt about the authenticity of Kālidasa's authorship of *Ritu-Samhāra*, when while referring to this poem he makes the remark "if that be his" (30). As far as we know no other writer has

(23) E. g. the स in सस्वेद (I-6), सविनयम् (III-13) and सकलत्र (VI-14), the हि in VI, 18, 19. (24) Vide V-12, IV-18. (25) Vide notes on I-19, VI-9; VI-20. (26) Vide notes on V-15, VI-11, VI-14. (27) III-13; VI-12. (28) Vide notes on I-28. (29) VI-18. (30) *Early History of India*, note on p. 304.

doubted* Kalidasa's authorship of *Ritu Samhara*. Prof. Macdonell styles *Meghaduta* and *Ritu Samhara* as "two of the most perfect creations of Kalidâsa" (31) and though the title of 'perfect creation' can be seriously questioned in the case of *Ritu-Samhâra* there is no doubt that Kalidasa was its author. The late Mr Vishnushastri Chiplunkar, the father of Marathi criticism is like us of opinion (32) that *Ritu Samhara* was Kâlidasa's first work. Apart from the opinions of individual writers a study of Kalidâsa's works leaves no doubt in our mind that *Ritu Samhâra* comes from his pen though it is not as good as his other works. No author can be said to be universally on the same level in all his writings. If the authorship of a certain work is to be denied to an author on the ground that the work does not stand as high as his best creation many a great writer will be the poorer for at least some of his works.

A glance at our notes will be sufficient to show to the reader that many of the ideas that Kalidasa has given vent to in this poem are also expressed by him in other works of his, for we have given numerous quotations from his other writings. A comparison of *Ritu Samhâra* with the descriptions of seasons that Kalidasa has incidentally given in

(31) *History of Sanskrit Literature*, p. 35. (32) संस्कृतविचार p. 5.

* While our introduction was on the compositor's case our friend Dr. Belvalkar of the Deccan College Poona pointed out to us that Johannes Nobel has in his article "Zur Echtheitsfrage des Ritu Samhâra" contributed to the Journal of the German Oriental Society (Z. D. M. G. 1912 pp. 275-82) tried to prove that *Ritu Samhara* is not a composition of Kâlidâsa. Nobel bases his theory mainly on a consideration of the Alankâras made use of by Kâlidâsa in this poem. From what we could see of Nobel's arguments kindly explained to us by Dr. Belvalkar we are not able to see any force in them. A detailed examination of Nobel's theory would go to swell the pages of this short introduction and would unnecessarily cause delay in the publication of this book. We therefore give up the idea of such examination here but intend to deal with this question in near future.

his other works such as *Raghu*, *Kumara*, and the dramas will not fail to impress us that there is very great similarity between the two which naturally leads one to the conclusion that both must have been the creation of the same genius Leaving aside such common ideas as the whiteness of smiles, and other usual similes, which are common to *Ritu-Samhâra* and other works of Kâlidâsa and which may perhaps be accounted for on the ground of being the common inheritance of all Sanskrit poets, we mây, for illustration, mention here one or two ideas which appear to be peculiarly Kâlidâsa's Thus the comparisons of the ripples of a stream to glances of a lady and of the *Priyangu* creeper to the limbs of a woman which occur in *Ritu-Samhâra* and which have nothing of convention in them, are also found in other works of Kalidâsa (33) The description of Grishma given in a small stanza at the beginning of *Shâkuntala* occurs almost in the same words in the first canto of this poem. Grishma is called here अभ्युपशान्तमन्मथ while in *Raghu* Cupid is said to have lost his powers with the disappearance of the Spring (कामो वसन्तात्ययमन्दवीर्यः) Women are here described as निम्ननाभि while the same word is used when describing the wife of the Yaksha in Meghadûta

Turning from individual ideas and expressions to the general character of the language and the powers of description and observation of nature and society that the poet has displayed in this poem we find ourselves strengthened in our conclusion Kâlidasa's language is known to be easy, clear, flowing and free from all artificial constructions and long compounds and the language of *Ritu-Samhâra* belongs to the same type Here there are no long compounds of the Bhavabhûti or Bâna type no abstruse expressions displaying the author's learning for no other purpose except that *of such display, no punning subtleties and artificial manifes*tations of Shabdalankaras which only show bad taste. Kâlidâsa's style is known as वैदर्भी as distinguished from Bhavabhûti's गौडी style, the peculiar characteristic of the former being the absence of long compounds The powers of vivid description and graphic presentation of scenes, the powers

(33) Vide notes on III-17, 18

determination to the contrary they at once throw themselves in the arms of their lovers when the cloud roars loudly and the lightning flashes with terrible noise in the sky. Similarly when the poet tells us it is not at all a pleasant business to laugh loudly in the cold season when one has scraches on the lips or when he advises us to take a bath after rubbing our body with oil when we are exhausted we feel he is actually speaking our own mind so true to our everyday experience his observations are.

According to a traditional couplet (34) Kalidasa's peculiar greatness in poetry lies in his similes but we believe Kalidasa shines even more resplendently in the domain of generalisations (अर्थान्तरन्यास). If we look at *Ritu-Samhara* from this point of view we shall find that though his similes are not always of a high order and though sometimes he compares objects between which we fail to see any resemblance (VI 18) yet some of his similes and metaphors are excellent (35). Proficiency in this art of apt selection of objects as standards of comparison cannot be obtained in a day. As the poet advanced he acquired the high skill for which he became so famous afterwards. As for अर्थान्तरन्यास it is to be noted that *Ritu-Samhara* does not contain even one. This fact is easily explained. Generalisations which strike everybody as being the echo of his heart cannot possibly be indulged in by a young man of limited experience. As the poet advances in years he comes to know a good deal of the world wherein he lives, gets a lot of experience and hence his generalisations become so appealing and so telling. The advancement of Kalidasa's mind from *Ritu-Samhara* to *Meghduta* is among other things clearly seen in this that while *Ritu-Samhara* contains not a single generalisation the *Meghduta* abounds in them.

We now come to a consideration of the poet's attitude towards nature and his sympathy with it. We have seen that he gives with faithfulness the description of some of the aspects of nature such as the trees, rivers, grassy plots, mountains, beasts and birds. There is no doubt that the

(34) उपमा कालिदासस्य भारवेरर्थगौरवम् । दण्डिनः पदलालित्यं माघे सन्ति त्रयो गुणाः । (35) II 15, III-3, 7, 27, IV 10

poet must have seen all these objects with his own eyes, because the descriptions are so vivid. But it will be noted that his descriptions of nature are exaggerated and smack something of conventionalism. Thus in the description of the rainy season the *Balâkâ* and the *Chataka* necessarily figure. Similarly when he describes animals like the lion and the elephant etc. forgetting their natural antagonism and repairing to a common shade as a resort from the terrible heat, we think, though we enjoy the description, that the poet is imagining all these things in the royal palace at Ujjayini and has not seen such phenomena in the world of realities with his own eyes. In fact Kālidāsa's descriptions of nature, like those of other Sanskrit poets, lack a good deal of the directness and reality, the communion with nature and the inexplicable joy that arises from such communion that are, for example, seen in the writings of English poets, notably Keats and Wordsworth. What Kālidāsa and other Sanskrit poets do is to mix a good deal of imagination with some observation of Nature, and to attribute to natural objects and phenomena human passions and emotions. Vishnu Shastri Chiplunkar had already observed (36) this important difference between the descriptions of Nature given by Sanskrit and English poets more than thirty five years ago and he comes to the conclusion that this defect of Sanskrit poets is due to, among others, three important causes. (1) Sanskrit poets as a rule enjoyed the patronage of kings and lived in cities as can be known from their vivid descriptions of the festivals of cities, the court life and the king's harem etc. They had no liberty to wander to their heart's content in forests and on mountains and observe nature at first hand. What nature they observed was the pleasure gardens and groves of cities and something of the forests and mountains when they accompanied their patrons in their hunting expeditions. They had no opportunities of observing the ocean and all the multifarious phenomena that it presents. Sanskrit literature, therefore, contains no descriptions of such sublime and grand aspects of nature. (2) Sanskrit poets being Brahmans were generally engrossed in the per-

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(36) [illegible]

formance of their rituals and religious ceremonies and they had no fondness to observe the grand aspects of nature and take delight in them They therefore, contented themselves with observing and investigating human nature and passions and elaborating in all sorts of figures and word-pictures in their expression To this fact the learned Shastri says is due the wonderful development of the science of poetics and rhetoric which is not observed in the case of any other language (3) The nineteen century was marked by the spread of natural sciences such as astronomy chemistry etc which brought to people's notice newer and newer aspects of Nature and newer and newer mysterious operations thereof People came to realise the marvellous wisdom that planned this mysterious universe and the joy that used to arise in the heart of former poets by a contemplation of nature was increased a hundred times on account of this change in the angle of vision with which men began to look at it Sanskrit poets had no such advantages and hence their descriptions of Nature compare very unfavourably with those of the English poets

While we are dealing with this point it would not be out-of place to quote the criticism of Professor Macdonell with reference to our poem *Ritu Samhara* is the Professor says a highly poetical description of the six seasons into which classical Sanskrit poets usually divide the Indian year. With glowing descriptions of the beauties of Nature in which erotic scenes are interspersed the poet adroitly interweaves the expression of human emotions Perhaps no other work of Kalidasa's manifests so strikingly the poet's deep sympathy with Nature his keen powers of observation and his skill in depicting an Indian landscape in vivid colours (37)

The subject of *Ritu Samhara* is as the name shows the description of the six seasons into which the year is divided according to Indian poets For the genius of a poet this subject is both easy and difficult. It is easy because there is nothing here to tie him down to a particular incident and he can indulge as much as he likes in flights of

(37) *History of Sanskrit Literature* p 337

(40) Bharavi (41) and others have also described the seasons in their works and we can assure the reader from personal experience that it is very pleasant to read these descriptions of the seasons given by various authors Some poets have even found occasion to describe the seasons in their dramas (42). On the whole it appears that the description of seasons is a very popular theme with Sanskrit poets.

The question that we want to say a few words about in the conclusion to this short introduction to a short poem is *How far has Kâlidâsa succeeded in individualising* the seasons that he describes ? Leaving to the student the task of noting down the peculiar characteristics of each of the seasons, we at once give out our opinion on this point. We *believe that Kâlidâsa has succeeded in endowing* with a distinct individuality the first three seasons that he describes, while as regards the remaining three they do not appear to us to be so distinctly individualised The Grîshma wherein people give up the use of heavy *garments* and begin to put on light ones, wherein the terraces of mansions, shower-baths, sandal-pigment and the lute give them great delight appears to have a distinct personality of his *own with its heat bringing into existence a bond of friend*ship between animals naturally enimical to one another and with its conflagration burning everything in the forests. The Rainy Season and the Autumn also possess characteristics which are peculiarly their own With regard to the Hemanta and the Shishira it appears that the verses that are assigned to them form together one group and the poet has divided them into two for the sake of his convenience. Thus the description of the activities of women in the morning which comes at the end of Canto IV and Canto V is really one whole piece and there is no reason why it *should be divided in two Cantos. As regards Vasanta* Kâlidâsa describes mainly in the canto which is allowed to it lovers and beloveds and nature figures but very little. Whenever a reference is made to natural objects, it is with

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(40) Vide *Shishupâlavadha*, canto VI (41) Vide *Kirâtârjunîyam*, cantos IV and X (42) Vide especially *Mrichhakatika* Act V.

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श्रीवेंकटेशो विजयते.

ऋतुसंहारम्.

बालबोधिन्या समेतम् ।

प्रथमः सर्गः

ग्रीष्मवर्णनम् ।

वन्दे रमाललितपादपङ्कजं ।
ब्रह्मेशशक्रादिसुरार्चितन्दितम् ।
विश्वस्य जन्मस्थितिसंयमादिदं ।
नारायणं पूर्णगुणैकविग्रहम् ॥ १ ॥

अथ तत्रभवान् कविकुलगुरुः कालिदासः स्वप्रेयसीमनोरञ्जनार्थं संक्षेपेण सकलर्तून् वर्णयन् " ऋतुसंहार " नामकं काव्यं चिकीर्षुः स्वस्य देव्युपासकत्वेन निर्विघ्नभावं जानन्नपि श्रोतॄणां विघ्नविघातार्थं ग्रीष्मवर्णनमिषेण देवतासामर्थ्यद्योतकप्रचण्डविशेषणपूर्वकं सूर्यशब्दं काव्यादौ निबध्नाति। अथवाऽनेन कविना ग्रन्थादौ वस्तुनिर्देशरूपमेव मङ्गलमाचरितं यथा कश्चित्कान्तेति मेघसंदेशे।

प्रचण्डसूर्यः स्पृहणीयचन्द्रमाः
सदावगाहक्षतवारिसंचयः[1] ।
दिनान्तरम्योऽभ्युपशान्तमन्मथो
निदाघकालोऽयमुपागतः[2] प्रिये ॥ १ ॥

प्रचण्डेति। ननु वत्सरारम्भे विद्यमानं वसन्तं विहायायमेवर्तुः कुतः प्रथमं वर्णित इति चेत्सर्वोपभोगक्षमत्वादित्यवेयम्। एतेन प्राधम्यादिमं वर्णयामासेत्युक्तिः परास्ता। अस्य प्राधम्याभावात्। हे प्रिये। यत्तु केचित्काव्यस्यास्य शृङ्गारप्रधानत्वात्सर्वेष्वर्तुष्वस्मिन्सर्गेऽतिशया प्रीतिः। तां च द्योतयितुं कविः प्रियासंबोधनपुरःसरमारेभे इदं काव्यमित्यूचुस्तन्नातिमनोरमम्। प्रिये इति

१ 'क्षम'. २ B. 'समुपागत'.

सर्वोऽनेन तत्प्रेयस्या रसिकत्वं काव्यादावभिज्ञत्वं च व्यज्यते इत्येव कल्पयितुं युक्तम्। प्रचण्ड उग्रः तापद इति यावत् सूर्यो भानुर्यस्मिन् स । स्पृहणीयो वाञ्छनीयश्चन्द्रमा यस्मिन्। सूर्यतापसंतप्तत्वादेव स्वाभाविकी शीतरश्मौ वाञ्छेति भावः। सदा अवगाहैर्विलोडनपूर्वकैः स्नानैः क्षतो नाशितो दूषितो वारसंचय उदकसमूहो यस्मिन्। तापदत्वादस्यर्तोर्नराणां निमज्जने भक्तिस्तया च वारिक्षोभ्यम्। दिनान्ते दिवसावसाने रम्यो मनोज्ञः। यत्तु दिनान्तो रम्यो यस्मिन्निति व्याख्यानं तद्विशेषणपूर्वनिपातबाहुल्याहेरनादरणीयम्। या च अभिरूपभूयिष्ठेनिबन्धनप्रक्रिया साऽगतिकगतिकत्वे हि सार्थीयसी नान्यत्र। अभ्युपशान्तः स्वल्पीभूतो मन्मथो मदनो यस्मिन्। 'मदनो मन्मथो मारः' इत्यमरः। निदाघे हि विषयसेवनं प्रतिभागं द्विविहितं भिषग्भिस्तदेव मर्मज्ञेन कविनाऽनूदितम्। तथा च योगरत्नाकरे "सेवेत कामतः कामम्" इति विषयसेवनप्रकारमारभ्य "व्यहाद्वसन्तशरदोः पक्षाद्वर्षानिदाघयोः" इत्युक्तं रात्रिचर्यायाम्। अयं निदाघकालो ग्रीष्मसमय उपागतः प्राप्तः। अनेनैव कविना शाकुन्तले ग्रीष्मवर्णनसमये 'दिवसाः परिणामरमणीयाः' इत्यभिदधतेयमेव कल्पना व्यक्तीकृता। तत्पदपद्धतौ स्वपदानि निवेशयता स्वकृतौ या मोहितकृष्णेनेत्थं प्रक्रान्तम्। "सुनिभृतप्रियदर्शनरश्मि दिनान्तरम्यं कमनुत्त्वनीयं। निपयकर्पूरसुवासिताम्बु पश्यायमायाति सखे निदाघः"॥ उभयोरपि रचनावलोकनेनैव कालिदासगिरः सच्छायत्वं प्रतिभाति। अस्मिन् सर्गे वंशस्थं वृत्तम्। लक्षणं तु। 'जतौ तु वंशस्थमुदीरितं जरौ' इति ॥ १ ॥

> निशाः शशाङ्कक्षतनीलराजयः
> क्वचिद्विचित्रं जलयन्त्रमन्दिरम्।
> मणिप्रकाराः सरसं च चन्दनं
> शुचौ प्रिये यान्ति जनस्य सेव्यताम् ॥ २ ॥

मदिरं तथा क्वचित् मणिना रत्नाना प्रकारा भेदाः नीलराशश्चन्द्रकान्तादयो मणिविशेषा इति यावत् । "प्रकारो भेदसदृश्ये" इत्यमरः । सरसम् आर्द्रमिति यावत् चन्दनं मलयजं जनस्य सेव्यतां यातानि प्रतिवाक्यं संबध्यते । अस्मिन्नृतौ भिषग्वरेण वाग्भटेनापि चाद्रिंगदीनां सेवनस्य विहितत्वेन युज्यत इदं वर्णनम् ॥ २ ॥

सुवासितं हर्म्यतलं मनोहरं
प्रियामुखोच्छ्वासविकम्पितं मधु ।
सुतन्त्रिगीतं मदनस्य दीपनं
शुचौ निशीथेऽनुभवन्ति कामिनः ॥ ३ ॥

सुवासितमिति । कामिनो विलासिनः शुचौ ग्रीष्मे निशीथे रात्रौ "निशीथस्तु पुमानर्धरात्रे स्याद्रात्रिमात्रके" इति मेदिनी । सुवासितं पाटलपुष्पोदकादिनेति शेषः । मनोहरं सुंदरं हर्म्यतलं धनिनां गृहोपरि भूमिं । "गच्ची" इति महाराष्ट्रभाषायाम् । प्रियाया मुखस्य उच्छ्वासेन मदनविकारजनितेनेत्यर्थः विकम्पितं चालितं मधु मद्यम् । विकम्पितामिति पाठस्तु "मद्य न पेयम्" इति वाग्भटेनास्मिन्नृतौ निषिद्धेऽपि प्रियाश्वासपरवशतया ग्राह्य नवेति जातविकल्पमित्यभिप्रायेण नेयः । मदनस्य दीपनं वर्धकं सुतन्त्रिगीतं सुष्ठु तन्त्र्यो वीणागुणा यस्या सा सुतन्त्रिवीणा तस्या गीतं गानं तज्जशब्दमिति यावत् सुतन्त्रिमिश्रं गानं वा अनुभवन्ति आस्वादयन्ति ॥ ३ ॥

नितम्बबिम्बैः सदुकूलमेखलैः
स्तनैः सहाराभरणैः सचंदनैः ।
शिरोरुहैः स्नानकषायवासितैः
स्त्रियो निदाघं शमयन्ति कामिनाम् ॥ ४ ॥

नितम्बबिम्बैरिति । स्त्रियो विलासिन्यः कामिनां रमणानां निदाघं स्वेदाम्बु आतपजं श्रमं वा । "निदाघो ग्रीष्मकाले स्यादुष्णस्वेदाम्बुनोरपि" इति मेदिनी । दुकूलैः क्षौमैर्मेखलाभिरसनाभिश्च सहितैः सदुकूलमेखलैः । सुदुकूलमेखलैरिति पाठे तु सुष्ठु दुकूलानि मेखलाश्च येषां तैरिति योजना । नितान्तं तम्यन्ते वाञ्छ्यन्ते कामुकैरिति नितम्बाः कटिपश्चाद्भागाः । बिम्बशब्दस्त्वलंकारार्थः । तैः सहाराभरणैः हारा मुक्तामाला एव आभरणानि तैः सहितैः सचन्दनैश्चन्दनलिप्तैः स्तनैः स्नाने स्नानकाले कषायेण विलेपनद्रव्येणागरुणा वा वासितैः कृतसंस्कारैः शिरोरुहैः केशैः "कषायो रसभेदे च निर्यासे च विलेपने । अगरागे च ना स्यात्सुरभौ लोहिते त्रिषु" इति मेदिनी । शमयन्ति नाशयन्ति दूरीकुर्वन्ति । अनेन कामिनीनां श्यामात्व द्योत्यते । तल्लक्षणं तु "शीते सुखोष्णसर्वाङ्गी ग्रीष्मे या सुखशीतला" इति ॥ ४

१ K- 'विकम्पितम्' २ D B K 'सुदुकूल.'

नितान्तलाक्षारसरागरञ्जितै—
नितम्बिनीनां चरणैः सनूपुरैः ।
पदे पदे हंसरुतानुकारिभि-
र्जनस्य चित्तं क्रियते समन्मथम् ॥ ५ ॥

नितान्तेति । नितम्बिनीनां प्रशस्तनितम्बानां सुंदरीणां नितम्बशब्दात्प्राशस्त्ये मत्वर्थीय इनिः । "भूमनिंदाप्रशंसासु नित्ययोगेऽतिशायने । संसर्गेऽस्तिविवक्षायां भवन्ति मतुबादयः" इति स्मरणात्। नितान्तमतिशयं लाक्षारसस्य रागेण रञ्जितैः रक्तवर्णैः नूपुरेण मंजीरेण (पैंजण इति महाराष्ट्रभाषायाम्) सहितैः पदे पदे गमनवेलायामिति भावः । हंसस्य रुतं शब्दम् अनुकुर्वन्ति तैश्चरणैर्जनस्य कामिनः चित्तं समन्मथं मन्मथविकारि क्रियते । हंसगतात्साहतचरणा रणन्नूपुराश्च स्त्रियो वीक्ष्य कामिनां मनो मन्मथविकृतं भवतीति भावः ॥ ५ ॥

पयोधराश्चन्दनपंकचर्चिता—
स्तुषारगौरार्पितहारशेखराः ।
नितम्बदेशाश्च सहेममेखलाः
प्रकुर्वते कस्य मनो न सोत्सुकम् ॥ ६ ॥

पयोधरा इति । चंदनस्य मलयजस्य पंकेन द्रवेण चर्चिता व्याप्ताः । शीतला इति पाठस्तु सुगमः । तुषार इव गौरास्तुषारगौराः अर्पिता हारशेखरा येषु ते अर्पितहारशेखराः । तुषारवद्धवला मुक्ताहारयुताश्चेति भावः । अत्र शेखरशब्दोऽलंकारार्थो हारश्रेष्ठद्योतनार्थो वा । अथवा तुषारगौरेति हारविशेषणं तेन मौक्तिकानां धवलत्वं व्यज्यते । तुषारहारार्पितगौरशेखरा इति पाठे तु तुषाराणां हिमानां हारे मालायाम् औष्ण्यशमनार्थं धृतायाम् अर्पिता गौराः शुभ्रवर्णाः शेखराः कुसुमगुच्छा येषु ते इत्यर्थः । अस्मिन्पक्षे शुभ्रत्वाधिक्यं चमत्कृतिजनकमिति भावः । पयोधराः स्तनाः । सहेममेखलाः हेम्नः सुवर्णस्य मेखलाभीरसनाभिः सहिताः नितम्बदेशाः । नितम्बस्यैव कामनीयत्वे सहेममेखलेति विशेषणं काम्यत्वाधिक्यं व्यनक्ति । नितम्बबिम्बाश्चलहेममेखला इति पाठे तु चलाश्चंचला हेममेखला येषामित्यर्थः । चमत्कृतिस्तु चंचलमेखलोद्भूतशब्दादिद्वयवधेयम् । कस्य कामिनो मनः सोत्सुकं सोत्कण्ठं न कुर्वते । अपि तु सर्वस्यापीति भावः । अत्रोत्सुक्याद्धा भावप्रधानत्वेनोत्सुक्यं तस्याधाऽतो नाशङ्कति । नितम्बपयोधरयोः कामिजनमनोहरणक्रियासामर्थ्यविशेषं द्योतयितुं सहेममेखला इत्यादि विशेषणदानात् परिकरालंकारः । "अलंकारः परिकरः साभिप्राये विशेषणे" इति लक्षणात् ॥ ६ ॥

स्वेदार्द्रदेहैः स्विद्यमानसन्धयो

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१ B J D 'रञ्जितैः' २ B 'सनूपुरैः' ३ J 'शीतला'
४ 'तुषारहारार्पितगौरशेखरा' ५ 'नितम्बबिम्बाश्चलहेममेखला'
६ 'समुद्गत' ७ 'चिताङ्गसन्धय'

विमुच्य वासांसि गुरूणि सांप्रतम् ।
स्तनेषु तन्वंशुकमुन्नतस्तना
निवेशयन्ति प्रमदा सयौवना ॥ ७ ॥

समुद्गतेति। समुद्गतो निःसृतः स्वेदो घर्मोदकं तेन चिता व्याप्ता अङ्गानां गात्राणां सन्धयो यासां ताः। सयौवनास्तारुण्ययुक्ता उन्नताः स्तना यासां ताः प्रमदाः स्त्रियः साम्प्रतम् अधुना ग्रीष्मे गुरूणि महान्ति वोढुमशक्यानीति यावत् वासांसि वसनानि विमुच्य परित्यज्य तनु सूक्ष्मम् अंशुकं वसनं कञ्चुक्यादि स्तनेषु कुचेषु निवेशयन्ति स्थापयन्ति। स्तनेषु च ... अच्छ ... वसनमित्यर्थः। ... जना ... भवन्तीति लोकरीति ... ।तन्वंशुकमित्ययमेव पाठः साधीयान्॥७॥

सचन्दनाम्बुव्यजनोद्भवानिले
सहारयष्टिस्तनमण्डलार्पणै ।
सवल्लकीकाकलिगीतनिस्वने
प्रबोध्यते सुप्त इवाद्य मन्मथ ॥ ८ ॥

सचन्दनेति । चन्दनाम्बुना ... सहितं सचन्दनाम्बु तेन च यद्व्यजनं तालवृन्तं तस्मादुद्भव उत्पत्तिर्येषां तेऽनिलाः समीरास्तैः। हारयष्टिभिर्मौक्तिकमालाभिः सहितानां स्तनमण्डलानां कुचानामर्पणैः दानैराश्लेषैरिति यावत् । वल्लक्या वीणया सहिता काकलिः सूक्ष्मध्वनिः ‘तान’ इति संगीतशास्त्रप्रसिद्धम् गीतस्य गानस्य निस्वना ध्वनयश्चेति द्वन्द्वः । तैः सुप्त इव निद्रित इव मन्मथ प्रबोध्यते । यथा सुप्तो नृप प्रभाते गानादिना प्रबोध्यते तद्वदस्मिन्नवसरेऽभिभूतो मदन सुप्त इति तर्कयित्वा तत्र बोधनमेभिः क्रियते । प्रकृतस्य ... मदनप्रबोधनोत्प्रेक्षणादुत्प्रेक्षालङ्कार । “ सम्भावनमथोत्प्रेक्षा प्रकृतस्य समेन यत् ” इति लक्षणात् ॥ ८ ॥

सितेषु हर्म्येषु निशासु योषिताम्
सुखप्रसुप्तानि मुखानि चंद्रमा ।
विलोक्य नियतंभृशमुत्सुकश्चिरं
निशाक्षये याति ह्रियेव पाण्डुताम् ॥ ९ ॥

सितेष्विति। सितेषु सुधाधवलितेषु हर्म्येषु धनिकगृहेषु योषितां कामिनीनां सुखप्रसुप्तानि निद्रितानि सुखानि वदनानि चिरं दीर्घकालं नियतं ... निशाक्षये वीक्ष्य दृष्ट्वा। ... ।

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१ ‘ ... ’ २ B ‘ निवेशयन्ते ’ ३ ‘ चन्दनेन्दु ’ ४ B अर्पितै ’ ५ G N D ‘ विबोध्यते ’ J B ‘ प्रबुध्यत ’ ६ ‘ सुखानि सुखान ’ ७ G D N J ‘ सून भृशम ’ ‘ निर्वर्णयन्न ’ ८ ‘ एव ’

निशाक्षये रात्र्यवसाने चंद्रमा उत्सुक उत्कण्ठित सन् ह्रियेव लज्जयेव पाण्डुता पाण्डुरत्वं याति । अत्र प्रातश्चन्द्रस्य स्वाभाविकी पाण्डुरता कामिनीनिष्कलंकसुखदर्शनजेत्युत्प्रेक्षणादुत्प्रेक्षालङ्कारः । लक्षणं पूर्वमुक्तमेव । अत्र च ह्रियेवेति पाठ एवोत्प्रेक्षानुकूल समीचीनश्च। ह्रियैवेतिपाठोऽसाधु । किंचात्र नूनं सुखामिति पाठापेक्षया निर्यन्त्रणमिति पाठः साधुः ॥९॥

असह्यवातोद्धतरेणुमण्डला
प्रचण्डसूर्यातपतापिता मही ।
न शक्यते द्रष्टुमपि प्रवासिभिः
प्रियावियोगानलदग्धमानसैः ॥ १० ॥

असह्येति । प्रियाया कान्ताया वियोगो विरह एवानलस्तेन दग्धं भस्मीभूतं मानस मनो येषा तैः प्रवासिभिः पान्थैः । असह्यः सोढुमशक्यो यो वातो वायुस्तेनोद्धतम् उपरिक्षिप्तं रेणुमण्डलं धूलिचक्रं यस्या सा । प्रचण्डेन सूर्यस्यातपेन प्रकाशेन तापिता पीडिता दग्धप्राया मही द्रष्टुमपि वीक्षितुमपि न शक्यते। अत्र वियुक्तप्रवासिजनस्य मह्यनवेक्षणसमर्थनात्काव्यलिङ्गमलङ्कारः । "समर्थनीयस्यार्थस्य काव्यलिङ्गं समर्थनम्" इति तल्लक्षणात् ॥ १० ॥

मृगाः प्रचण्डातपतापिता भृशं
तृषा महत्या परिशुष्कतालवः ।
वनान्तरे तोयमिति प्रधाविता
निरीक्ष्य भिन्नाञ्जनसंनिभं नभः ॥ ११ ॥

मृगा इति । प्रचण्डः प्रसरो य आतपः सूर्यकिरणास्तैस्तापिता पीडिताः महत्या तृषा पिपासया परिशुष्काणि तालूनि काकुदानि येषा ते मृगा हरिणा भिन्नाञ्जनेन कज्जलेन संनिभं सदृशं नभ आकाशं निरीक्ष्य अवलोक्य वनान्तरे अन्यस्मिन्वने प्रधाविता शीघ्रं गता । कर्मणोऽधिकरणत्वविवक्षया वनान्तर इत्यत्र सप्तमी । भ्रांतिमानलंकारः । तल्लक्षणंतु "भ्रान्तिमानन्यसंवित्तत्तुल्यदर्शने" इति ॥ ११ ॥

सविभ्रमैः सस्मितजिह्मवीक्षितै-
र्विलासवत्यो मनसि प्रवासिनाम् ।
अनङ्गसंदीपनमाशु कुर्वते
यथा प्रदोषाः शशिचारुभूषणाः ॥ १२ ॥

सविभ्रमैरिति । शशी चन्द्र इव चारूणि मनोहराणि भूषणान्यलंकारा यासां ता विलासवत्यः सुंदर्यः । विभ्रमेण विलासेन सहितैः स्मितेनेषद्धास्येन सहितैः जिह्मैः कुटिलैर्वीक्षितैरपाङ्गावलोकनैरिति यावत् प्रगल्भिना तार्भियुवतिभि

1 J. 'वातोद्धत.' 2 'प्रधाविता.' 3 'जिह्ममीक्षितैः.' 4 D. N. 'प्रवासिनाम्.'

न्तसंपर्काणां यूना मनांसि अनंगसंदीपनं कामोद्दीपनं कुर्वते । दृष्टान्तमाह । यथा मदनेन चारु सुंदरं भूषणं येषां ते प्रदोषा रजनीमुखानि । सप्तांत्वके प्रदीपनं वलेक्ष्य कामिनां कामो वर्धते । प्रवासिनामिति पाठेऽपि दुर्नवते । तान्प्रदोषे तेऽपि कामपीडिताः भवन्तीति भावः । उपमानोपमेयधर्मवाचकाना चतुर्णामनुपादानाल्लुप्तोपमालंकारः ॥ १२ ॥

रवेर्मयूखैरभितापितो भृशं
विदह्यमानः पथि तप्तपांसुभिः ।
अवाङ्मुखो जिह्मगतिः श्वसन् मुहुः
फणी मयूरस्य तले निषीदति ॥ १३ ॥

रवेरिति । रवेः सूर्यस्य मयूखैः किरणैर्भृशमत्यन्तमभितापितः पीडितः पथि मार्गे तप्तपांसुभिः सूर्यकिरणतप्तैः पांसुभिर्धूलिभिः विदह्यमानः । सूर्यकिरणैः पीडितः पांसुभिस्तु ज्वलित इत्यर्थः । एतेनातपापेक्षया धूलेर्दाहकत्वातिशयो व्यज्यते । उक्तं चान्यत्र " रविरपि न दहति तादृग्यादृक् संदहति वालुकानिकरः " । अवाङ्मुखोऽधोमुखः । जिह्मा कुटिला गतिर्गमनं यस्य । तिर्यग्गमनस्वभावत्वादेव सर्पस्येति भावः । मुहुर्वारंवारं श्वसन् फणी सर्पो मयूरस्य बर्हिणस्य स्वशत्रोः रपीत्यर्थः । तले तच्छरीरच्छायायामिति यावत् । निषीदति अवतिष्ठते । भीतिकारणे मयूरे विद्यमानेऽपि भीत्यजननाद्विशेषोक्त्यलंकारोऽत्र व्यङ्ग्यः । तल्लक्षणं तु " विशेषोक्तिरखण्डेषु कारणेषु फलवचः " इति ॥ १३ ॥

तृषा महत्या हतविक्रमोद्यमः
श्वसन्मुहुर्दूरविदारिताननः ।
न हन्त्यदूरेऽपि गजान्मृगेश्वरो
विलोलजिह्वश्चलिताग्रकेसरः ॥ १४ ॥

तृषेति । महत्या महत्या तृषा पिपासया हतो नाशितो विक्रमस्य पराक्रमस्योद्यम उद्योगो यस्य सः । मुहुर्वारंवारं श्वसन् दूरं विदारितं विस्फारितमाननं मुखं येन सः । विलोला चञ्चला जिह्वा रसना यस्य सः । केसराग्रमग्रकेसरम् । आहिताग्न्यादिगणत्वादग्रशब्दस्य पूर्वनिपातः । अथवा " दृष्टान्तादृष्टान्तयो गुणगुणिनोर्भेदाभेदात्स्यात् " इति वामनसूत्रानुसारेण समासः । " प्रकृष्टे मेऽग्रहस्तादौ भाजनम् "इति नार्थत्वस्यवाक्य इव । केचित् " अग्रिके च प्रधाने च प्रथमे चाभिधेयवत् " इति मेदिनीकोशानुसारेण प्राधान्यबोधकाग्रशब्दस्य कर्मधारयमाहुः । चलिताः कम्पिता अग्रकेसराः सटाग्राणि यस्य स मृगेश्वरः केसरी अदूरेऽपि स्थितानिति शेषः । गजान् द्विरदान्न हन्ति न निषूदयति । विशेषोक्तिरलंकारः । लक्षणं पूर्वमुक्तम् ॥ १४ ॥

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१ 'फणः'. २ B. K. 'भृशं'. ३ 'मृगम'. ४ B. मृगाधिपः'. ५ 'चलितस्वकेसरः'.

विपन्नमीनं द्रुतभीतसारसम ।
परस्परोत्पीडनसंहतैर्गजै
कृतं सर सान्द्रविमर्दकर्दमम् ॥ १९ ॥

समुद्धतेति । परस्परोत्पीडनसंहतै परस्परस्योत्पीडनाय नाशाय महद्भिर्मि लितैर्गजैर्हस्तिभि सर समुद्धृतानि उत्पाट्य दूर क्षिप्तान्यशेषाणि सपूर्णानि मृणालाना विसाना जालानि यस्मात्तत् तथाकृतम् । अपिच विपन्ना विपद्भि भूता नाना मत्स्या यस्मिंस्तत् । " विपन्न विपदामान्त " इति मेदिनी । द्रुता पलायिता भीताश्च सारसा पक्षिविशेषा यस्मिंस्तत् । सान्द्रो निविडो विमर्देन युद्धेन कर्दम पङ्को यस्मिन् तथा कृत विहितम् । गजै परस्परनाशाय प्रवृत्तै सरसि तथा जन्यमारब्ध येन मृणालजालानि बहिर्गमितानि मत्स्या मृता सारसा पलायिता कर्दमश्च सान्द्रो जात ॥ १९ ॥

रविप्रभोद्भिन्नशिरोमणिप्रभो
विलोलजिह्वाद्वयलीढमारुत ।
विषाग्निसूर्यातपतापित फणी
न हन्ति मण्डूककुलं तृषाकुल ॥ २० ॥

रवीति । रवे सूर्यस्य प्रभया कान्त्योद्भिन्ना बहिर्निर्गता शिरोमणे फणा स्थरत्नस्य प्रभा कान्तिर्यस्य स । विलोलेन चपलेन जिह्वाद्वयेन लीढ आस्वादितो मारुत पवनो येन स विषमेव अग्निर्विषाग्नि । अथवा विषम् अग्निर्दावानल सूर्यातपश्चैर्संतापित पीडित । अथवा विष चाग्निश्च विषाग्नी विषाग्नी इव सूर्या तपस्तेन तापित पीडितोऽनएव तृषाकुल फणी मण्डूककुल भेकसमूह न हन्ति न नाशयति भक्षणायेति शेष ॥ २० ॥

सफेनलालावृतवक्त्रसंपुटं
विनिर्गतालोहितजिह्वमुन्मुखम् ।
तृषाकुलं निःसृतमद्रिगह्वराद्
गवेषमाणं महिषीकुलं जलम् ॥ २१ ॥

सफेनेति । फेनेन डिंडीरेण सहित (फेस इति महाराष्ट्रभाषायाम्) लालया स्यादन्या आवृत व्याप्त वक्त्रसंपुट मुखसंपुट यस्य तत् । ' डिंडीरोऽब्धिकफ फेन् " " सृणीका स्यन्दिनी लाला " इति चामर । विनिर्गता बहिरागता आलो हिता आसमन्ताल्लोहितवर्णा जिह्वा रसना यस्य तत् । उन्मुखम् ऊर्ध्वानि मुखानि यस्य तत् । तृषाकुल पिपासाव्याप्तमतएव सलिलमुदक गवेषमाण-

१ ' विभिन्नमीनाद्रुतभीतसारसम् ' २ ' उत्पीडित ' ३ ' क्षतम् ' ४ ' पीत ' ५ ' तृतापि ' ६ ' भाङ्गम् ' ७ D J. N ' लो दन ' ८ D G N J ध्वनि मृता '

मन्विष्यन् महिषीकुलम् अहिगह्वरात् पर्वतकंदरान्निःसृतं निर्गतं भवतीति शेषः ॥ २१ ॥

पटुतरदवदाहोच्छुष्कशष्पप्ररोहाः
परुषपवनवेगोत्क्षिप्तसंशुष्कपर्णाः ।
दिनकरपरितापक्षीणतोयाः समन्ताद्
विदधति भयमुच्चैर्वीक्ष्यमाणा वनान्ताः ॥ २२ ॥

पटुतरेति । अतिशयेन पटुः पटुतरो यो दवो वनाग्निस्तस्य दाहेन ज्वलनेन उच्छुष्का दग्धाः शष्पाणां तृणानां प्ररोहा अंकुरा येषु ते । परुषः कठोरो यो पवनस्तस्य वेगेनोत्क्षिप्तानि उपरि क्षिप्तानि संशुष्काणि पर्णानि येषु ते । दिनकरस्य सूर्यस्य परितापेनातपेन क्षीणानि नष्टानि तोयान्युदकानि येषु ते वनान्ता वनप्रान्तभागा उच्चैः उन्नतस्थलतो वीक्ष्यमाणा अवलोक्यमाना भयं विदधति कुर्वन्ति । अथवा उच्चैरिति भयविशेषणं महतीं भीतिमित्यर्थः । मालिनीवृत्तम् "ननमयययुतेयं मालिनी भोगिलोकैः" इति तल्लक्षणात् ॥ २२ ॥

श्वसिति विहगवर्गः शीर्णपर्णद्रुमस्थः
कपिकुलमुपयाति क्लान्तमद्रेर्निकुञ्जम् ।
भ्रमति गवययूथः सर्वतस्तोयमिच्छन्
शरभकुलमजिह्मं प्रोद्धरत्यम्बु कूपात् ॥ २३ ॥

श्वसितीति । शीर्णानि पतितानि पर्णानि पत्राणि येषां तेषु द्रुमेषु तिष्ठति स विहगवर्गः पक्षिसमूहः श्वसिति । औष्ण्यपीडया दीर्घं श्वासोच्छ्वासं करोति । क्लान्तं म्लानं कपिकुलं वानरयूथः अद्रेः पर्वतस्य निकुञ्जं लतागृहादीनि वानराणां तापाद्यभावात्क्लमोपशमनाय ते लतागृहमाश्रयन्ते । तोयमुदकमिच्छन् गवययूथः पशुविशेषाणां गोसदृशानां "गवा" इति भाषायां प्रसिद्धानां समूहः सर्वत इतस्ततो भ्रमति पर्यटति । अजिह्मम् अकुटिलं शरभाणां पशुविशेषाणां कुलं समूहः कूपाद्वाप्या अम्बु उदकं प्रोद्धरति गृह्णाति । शरभास्तु काश्मीरेषु सिंहघातिन इति प्रसिद्धा अष्टापदा मृगविशेषाः । अनेन पर्यायेण शब्देनैव मेघसंदेशे दृश्यमानतयेति "तान्कुर्वीथास्तुमुलकरकावृष्टिपातावकीर्णान्" इति मेघे बोधितः ॥ २३ ॥

विकचनवकुसुम्भस्वच्छसिन्दूरभासा
प्रबलपवनवेगोद्भूतवेगेन तूर्णम् ।

तरुविटपलताग्रालिङ्गनव्याकुलेन
दिशि दिशि परिदग्धा भूमयः पावकेन ॥ २५ ॥

विकचेति । विकच प्रफुल्ल नव नूतन कुसुम्भमिव महारजनमिव स्वच्छ मच्छ सिन्दूर रक्तचूर्ण तस्य भा इव भा कान्तिर्यस्य तेन । अथवा विकचनव कुसुम्भ स्वच्छसिन्दूर च तयोर्भा इव भा यस्य तेन । ' सिन्दूर रक्तचूर्णक " इति मेदनी । प्रबलस्य प्रचण्डस्य पवनस्य वायोर्वेगेनोद्भूत उत्पादितो वेगो यस्य तेन । वाताधिक्ये ह्यग्निर्वर्धते । तरूणा वृक्षाणा विटपा शाखाश्च लतानामग्राणि च तेषा मालिङ्गन आश्लेषे व्याकुलेन समासक्तेन पवनेन वनाग्निना भूमयो भुव प्रदेशा दिशि दिशि प्रतिदिश तूर्ण त्वरित परिदग्धा कृष्णीकृता ॥ २४ ॥

ध्वनति पवनवृद्धः पर्वतानां दरीषु
स्फुटति पटुनिनादः शुष्कवंशस्थलीषु ।
प्रसरति तृणमध्ये लब्धवृद्धिः क्षणेन
ग्लपयति मृगवर्गं प्रान्तलग्नो दवाग्निः ॥ २५ ॥

ध्वनतीति । पवनेन वातेन वृद्ध एधितो दवाग्निर्दावानल पर्वताना दरीषु गुहासु ध्वनति निनदति । ज्वलतीति पाठापेक्षया ध्वनतीति पाठ सम्यक् । शुष्का जलरहिता वशाना वेणूना स्थल्योऽकृत्रिमभूमयस्तासु पटुनिनाद पटुर्व्यक्तो निनाद स्वनो यस्य स स्फुटति विकसति । तद्वत् तृणाना मध्ये क्षणेन क्षणादेवा ल्पकालादेव लब्धाधिगता वृद्धिर्येन स प्रसरति । प्रान्ते प्रान्तभागे लग्न स मृगवर्गं ग्लपयति पीडयति व्याकुलयतीत्यर्थ ॥ २५ ॥

बहुतर इव जातः शाल्मलीनां वनेषु
स्फुरति कनकगौरः कोटरेषु द्रुमाणाम् ।
परिणतदलशाखादुत्पतत्प्रांशुवृक्षाद्
भ्रमति पवनधूतः सर्वतोऽग्निर्वनान्ते ॥ २६ ॥

बहुतरेति । अग्नि शाल्मलीनां पिच्छिलावृक्षाणा " सावरि " इति महाराष्ट्रभाषायाम् । वनेषु बहुतर अतिशयेन जात इव प्रादुर्भूत इव द्रुमाणा वृक्षाणां कोटरेषु वृक्षविवरेषु कनकगौर कनकमिव सुवर्णमिव गौर स्फुरति

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१ D J N 'तरु', 'तनुविकच' २ G N 'ज्वलति' 'वर्धति' ३ B 'पवनविद्ध' ४ 'पर्वतान्तदरीषु' ५ 'स्फुरति' ६ K पटुनिनाद D J G N 'पटुनिनादं' ७ D 'तृणमध्यम' ८ B K 'दहयति', 'तापयति' ९ 'यूथम' 'वृन्दम' १० 'द्विपाङ्ग' ११ 'पटुतर इव दाव' १२ 'स्फुटति' १३ D G N 'परिणतदलशाखानुत्पतन्प्रांशुवृक्षान' 'परि' 'परिणतदलशाखा स्पर्शन् शुष्कवृक्षान्' १४ 'दहति' १५ 'सर्वदा'

विलसति । परिणतानि पक्वानि दलानि पत्राणि शाखाश्च यस्य तस्माद् वृक्षादाशु इदिति उत्पतति ऊर्ध्वं गच्छति । अथवा परिणतानि दलानि शाखा तथाभूता शाखा यस्य तस्मात् । पक्वो वृक्षोऽग्निना तूर्णं दह्यत इति भाव । ऊर्ध्वगतश्च पवनेन धृत कम्पितो वनान्ते वनप्रान्ते सर्वत आसमन्तात् भ्रमति गतागत करोति ॥ २६ ॥

गजगवयमृगेन्द्रा वन्हिसतप्तदेहा
सुहृद इव समेता द्वन्द्वभावं विहाय ।
हुतवहपरिखेदादाशु निर्गत्य कक्षाद्
विपुलपुलिनदेशां निम्नगामाश्रयन्ते ॥ २७ ॥

गजेति । वन्हिना वनाग्निना सतप्ता देहा येषा ते गजगवयमृगेन्द्रा गजो द्विपो गवयो गोसदृशो वनवृषभो मृगेन्द्र सिंहश्च द्वन्द्वभाव कलह विहाय त्यक्त्वा " द्वन्द्व रहस्ये कलहे तथा मिथुनयुग्मयो " इति मेदिनी । सुहृद इव सखाय इव समेता एकीभूता. हुतवहस्याग्ने परिखेदात्त्रासात् कक्षात् वनात् निर्गत्य नि ष्क्रम्य । " कक्षो वीरुधि दोर्मूले कच्छे शुष्कतृणे वने " इति मेदिनी । विपुल पृथुल पुलिनदेश सैकतप्रदेशो यस्यास्ता निम्नगा नदीमाश्रयन्ते ॥ २७ ॥

कमलवनचिताम्बुः पाटलामोदरम्य
सुखसलिलनिषेक सेव्यचंद्रांशुहार ।
व्रजतु तव निदाघ कामिनीभि समेतो
निशि सुललितगीते हर्म्यपृष्ठे सुखेन ॥ २८ ॥

प्रियासबोधनपुर सरमुपसहरति । हे सुललितगाते । सुललितमतिमनो हर गीत गान यस्यास्तत्सबुद्धौ तथाविधे हे प्रिये । कमलाना सरोरुहाणा वनेन निवासेन चित्त व्याप्तम् अम्बु यस्मिन् । " वन नपुसक नीरनिवासालयकानने " इति मेदिनी । यत्तु वनेन समुदायेनेत्यर्थ स प्रमाणाभावादनादरणीय । पाटलाना कौसुमपुष्पाणाम् आमोदेन सुवासेन रम्यो मनोहर । पाटलानामामोदो रम्यो य- स्मिन्नित्यपव्याख्यान विशेषणपूर्वनिपातत्वाद्दुष्टमाहे । सुख सुखदायक सलिल निषेक सलिलेन निषेक स्नान सलिले निषेको वा यस्मिन् । एतेन " सुभगस लिलावगाहा " इति स्मारितम् । सेव्याश्चन्द्रस्यांशव किरणा हारा मुक्तामा लाश्च यस्मिन् । अथवा चद्रांशव एव हारा चद्रांशुहारा सेव्याश्चद्रांशुहारा. य स्मिन् स । निदाघो ग्रीष्मर्तु कामिनीभि सखीभि समेतो युक्तो रात्रौ प्रा सादतले चद्रशालायां सुखेन तव गच्छतु । त्व ग्रीष्मकाले सखीभि सह सौधतले

१ J 'समन्तात्' २ 'द्वन्द्वभावम्' ३ 'निर्गम्य' ४ J. G. N 'देशात्' ५ D J G N 'सविशन्ति' ६ 'दल' ७ B 'जाल' ८ 'समेतम्' ९ B. 'गीते'

गायन्त्या रात्रा सुखेन नयेति भाव । गायनासक्त्यैव कालो यापनीय इति सूचयि तुमेव सुललितगाते इति संबोधनम् ॥ २८ ॥

इति श्रीकालिदासकृतऋतुसंहारे प्रथमः सर्गः ॥ १ ॥

ऽनानि । इदं च खण्डकाव्य तल्लक्षणं तु साहित्यदर्पणे " खण्डकाव्यं भवे काव्यस्यैकदेशानुसारि यत् " इति । अत्र च महाकाव्यैकदेशऋतुवर्णनस्य विहितत्वात् । तत्र च प्रतिसर्गमन्ते वृत्तभेद स च सर्गलक्षणानुरूपो यथा तत्रैव " एकवृत्तमयैः पद्यैरवसानेऽन्यवृत्तकै"रित्युक्तत्वादिति दिक् ॥

इति महाकविश्रीकालिदासकृतऋतुसंहारव्याख्यायां [illegible] प्रथम सर्गः ॥ १ ॥



द्वितीयः सर्गः

वर्षावर्णनम् ।

अथ ग्रीष्मकालादनन्तरमागतं वर्षाकालमुपवर्णयति ।

ससीकराम्भोधरमत्तकुञ्जर—
    स्तडित्पताकोऽशनिशब्दमर्दलः ।
समागतो राजवदुद्धतद्युति—
    र्घनागमः कामिजनप्रियः प्रिये ॥ १ ॥

ससीकरेति । हे प्रिये राजवन्नृपवदुद्धता उन्नता द्युतिः कान्तिर्यस्य स घनानामागम उद्गमोऽथवा घनानां मेघानामागमो यस्मिन् स वर्षर्तुः समागतः सम्यक्तयोपस्थितः । राजानं वर्षाकालं च विशिनष्टि । शीकरैरम्बुकणैः सहितोऽम्भोधरः पयोधर एव मत्तः कुञ्जरो गजो यस्य सः अस्तु । मत्तजलधररूपिणः कुञ्जराः सन्ति इति तात्पर्यार्थः । नृपपक्षे सशीकराम्भोधर इव मत्तकुञ्जरो यस्य सः । मेघवर्षाकाले मत्तगजाः सन्ति इति यावत् । तडिदेव सौदामिन्येव पताका यस्य । नृपपक्षे तडिदिव पताका यस्य । विद्युदिव दीप्तिमत्पताक इति भावः । अशनिशब्दो वज्रध्वनिरेव मर्दलो वाद्यविशेषो यस्य सः । 'ढक्का' इति महाराष्ट्रभाषायाम् । पक्षेऽशनिरिव शब्दो यस्य तादृशो मर्दलो वाद्यविशेषो यस्य सः कामिजनप्रियः कामिजनानां कामुकानां प्रियः पक्षे कामिनां याचकानां प्रियः । नृपा हि नगरप्रवेशकाले धनं वर्षन्तः याचकानां प्रियाः इत्यर्थः । नृपो यथा तुङ्गगजेन्द्रारोहणेन शोभितः पताकाभिः पुष्कलवाद्यनिनदैश्च प्रवेशं करोति तद्वदयं घनागमोऽपीति भावः । एवं तु पूर्ववदुत्प्रेक्षा ॥ १ ॥

नितान्तनीलोत्पलपत्रकान्तिभिः
    क्वचित्प्रभिन्नाञ्जनराशिसन्निभैः ।
क्वचित्सगर्भप्रमदास्तनप्रभैः
    समाचितं व्योम घनैः समन्ततः ॥ २ ॥

वर्णाश्च वर्तन्ते तद्वत्कृष्णसमस्याः समन्ताच्छुभ्रवर्णाश्च ते। वाग्भटोऽपि सर्भिर्गम्भनो पीनो श्वेनान्तो कृष्णनूचुकाविलाह । घनैर्मेघैर्व्योम समन्तात आसमन्तात्समाचितं व्याप्तम् ॥ २ ॥

तृषाकुलैश्चातकपक्षिणां कुलैः
प्रयाचितास्तोयभरावलम्बिनः ।
प्रयान्ति मन्दं बहुधारवर्षिणो[1]
बलाहकाः श्रोत्रमनोहरस्वनाः ॥ ३ ॥

तृषाकुलैरिति । तृषाकुलैः पिपासापीडितैश्चातकपक्षिणां कुलैः समुदायैः प्रयाचिताः प्रार्थिताः । चातकानां मेघजलैकजीवनत्वादिति भावः । तोयभरेणोदकाधिक्येनावलम्बन्तेऽधोगच्छन्ति ते तोयभरावलम्बिनः । बह्व्यो धारा यस्यां क्रियायां यथास्यात्तथा बहुधारं वर्षन्ति ते । नववारिवर्षिण इति पाठोऽक्लिष्टः । श्रोत्रस्य श्रवणेन्द्रियस्य मनोहरः स्वनो गर्जितं येषां ते । बलाहका वारिवाहका मेघा इति यावत् । पृषोदरादित्वात्साधु । मन्दं प्रयान्ति जलभारान्मन्दं मन्दं चरन्ति ॥३॥

बलाहकाश्चाशनिशब्दमर्दलाः
सुरेन्द्रचापं दधतस्तडिद्गुणम्[2] ।
सुतीक्ष्णधारापतनोग्रसायकै[3]
स्तुदन्ति चेतः प्रसभं[4] प्रवासिनाम् ॥ ४ ॥

बलाहका इति । च शब्दोऽप्यर्थे । अपि च । अशनिशब्दः पविशब्दो मर्दलो वाद्यविशेषो येषां ते । तडिद्विद्युद्गुणो मौर्वी यस्य तत्सुरेन्द्रचापमिन्द्रधनुर्दधतो धारयन्तो बलाहका मेघाः सुतीक्ष्णानां तिग्मानां धाराणां पतनान्येवोग्राः प्रखराः सायका नाराचास्तैः करणैः प्रवासिनां वियुक्तानां पान्थानां चेतो मानसं प्रसभं सबलात्कारं तुदन्ति पीडयन्ति । " मेघालोके भवति सुखिनोऽप्यन्यथावृत्ति चेतः कण्ठाश्लेषप्रणयिनि जने किं पुनर्दूरसंस्थे " इति च मेघसंदेशस्थं पद्यमप्यनेन स्मारितम् । अत्र च प्रस्तुतमेघकृतप्रवासिजनपीडाकथनादेवाप्रस्तुतमारकृतशरप्रहारपरिस्फूर्त्या समासोक्तिरलंकारो रूपकमूलक इत्यवधेयम् । " समासोक्तिः परिस्फूर्तिः प्रस्तुतेऽप्रस्तुतस्य चेत् " इति तल्लक्षणात् ॥ ४ ॥

प्रभिन्नवैदूर्यनिभैस्तृणाङ्कुरैः[5]
समाचिता प्रोत्थितकन्दलीदलैः[6] ।
विभाति शुक्लेतररत्नभूषिता[7]
वराङ्गनेव क्षितिरिन्द्रगोपकैः ॥ ५ ॥

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1 B. 'बहुवारिवर्षिणः' K. 'नववारिवर्षिणः'. 2 B. G. 'भीषणाः'. K. 'भूषणाः'. 3 B. 'सतीक्ष्ण'. 'सुतीव्र'. 4 B. 'सायकाः'. 5 B. 'निभान्न'. 'स्तनिभि.'. 'तृणाङ्कुराः'. 6 'प्रोहित'. 7 B. 'कर्णे वररत्नभूषिता' 'कृष्णेतररत्नभूषिता'.

प्रभिन्नेति । प्रभिन्नाः छिन्ना ये वैदूर्या अमितोपला रत्नविशेषास्तैर्निभैः सदृशैः । प्रभिन्ना उद्भिन्ना इति व्याख्याने तु भिन्नमणिविशेषकान्त्यनवबोधमूलकम् । तृणाङ्कुरैर्यवमप्ररोहैः प्रोत्थितान्युद्गतानि कन्दलीनां वर्षाकालोद्भववनस्पतिविशेषाणां "कन्दिर्णी" इति महाराष्ट्रभाषायाम् प्रथितानां दलानि पर्णानि तैः । "आविर्भूतप्रथममुकुलाः कन्दलीश्चानुकच्छम्" इत्यनेनैव कविना वर्षाकाले कन्दलीनामुत्पत्तिः सूचिता मेघसंदेशे । इन्द्रगोपैः कीटविशेषैर्बहुलारक्तवर्णैः [illegible] चिन्हैः कीटैश्च समाचिता व्याप्ता क्षितिः पृथिवी शुक्लेतर [illegible] इता वराङ्गनेव लावण्यवती कामिनीव विभाति शोभते । [illegible] युवतिरिव पृथ्वी विभातीति भावः । यत्तु वराङ्गना वेश्येति व्याख्यानं तद्वाराङ्गनेति भ्रान्त्या शब्दार्थापरिज्ञानेन वा बोद्धव्यम् ॥ ५ ॥

सदा मनोज्ञं सुरतोत्सवोत्सुकं
विकीर्णविस्तीर्णकलापशोभितम् ।
ससम्भ्रमालिङ्गनचुम्बनाकुलं
प्रवृत्तनृत्यं कुलमद्य बर्हिणाम् ॥ ६ ॥

सदेति । सदा सर्वदा मनोज्ञं रमणीयं सुरतोत्सवे रतिक्रीडायामुत्सुकमुत्कण्ठितं विकीर्णः प्रसारितो विस्तीर्णो महान् कलापो बर्हस्तेन शोभितमलंकृतं संभ्रमेण सहितं यथा तथा ससंभ्रममालिङ्गने चुम्बने चाकुलं व्याप्तं बर्हिणां मयूराणां कुलं समूहोऽद्य वर्षाकाले प्रवृत्तं प्रारब्धं नृत्यं नर्तनं येन तत्प्रवृत्तनृत्यं जातम् । मेघकाले हि मयूरा नृत्यन्तीति प्रसिद्धमेव । मनोज्ञस्वनदुत्सवोत्सुकमिति पाठे तु मनोज्ञो मधुरोऽम्बुदस्य मेघस्य नादो गर्जितं तस्मिन्नुत्सवोत्सुकमित्यर्थः । अन्ये च पाठभेदाः सुगमाः ॥ ६ ॥

निपातयन्त्यः परितस्तटद्रुमान्
प्रवृद्धवेगैः सलिलैरनिर्मलैः ।
स्त्रियः सुदुष्टा इव जातविभ्रमाः
प्रयान्ति नद्यस्त्वरितं पयोनिधिम् ॥ ७ ॥

गतम् । मुकुरा ... इव ... दुराराणां । ... मालिन्य ... । ... तथा ... न ... सा ... नदीनां ... ... नाश ... निर्मल ... नवमेघ ... ... ॥ ७ ॥

तृणोत्करैरुद्गतकोमलाङ्कुरै-
श्चितानि नीलैर्हरिणीमुखक्षतैः ।
वनानि वैन्ध्यानि हरन्ति मानसं
विभूषितान्युद्गतपल्लवैर्द्रुमैः ॥ ८ ॥

तृणो करैरिति । नीलैर्नीलवर्णैर्हरिणीनां मृगस्त्रीणां मुखैः ... उद्गतकोमलाङ्कुरैः ... चितानि व्याप्तानि । ... ... उद्गतपल्लवैर्द्रुमैः ... विभूषितानि ... वनानि ... हरन्ति ... ॥ ८ ॥

विलोलनेत्रोत्पलशोभिताननैः
मृगैः समन्तादुपजातसाध्वसैः ।
समाचिता सैकतिनी वनस्थली

अभीक्ष्णमुच्चैर्ध्वनता पयोमुचा
घनान्धकारीकृतशर्वरीष्वपि ।
तडित्प्रभादर्शितमार्गभूमयः
प्रयान्ति रागादभिसारिकाः स्त्रियः ॥ १० ॥

अभीक्ष्णमिति । अभीक्ष्णं पुनः पुनः उच्चैः [illegible] महान्तं शब्दं विदधता पयोमुचा पयांसि मुञ्चति [illegible] तेन मेघेन घनान्धकारीकृतशर्वरीषु घनो निबिडोऽन्धकारो यासु ता घनान्धकाराः न घनान्धकाराः अघनान्धकाराः घनान्धकारा इव सम्पद्यन्ते घनान्धकारीकृताः शर्वर्यो रजन्यः तासु । [illegible] तडितां [illegible] प्रभाः [illegible] कान्तिभिर्दर्शिता मार्गभूमयो याभिः ता अभिसारिकाः [illegible] स्त्रियो रागात्प्रेम्णा प्रयान्ति गच्छन्ति । “ कान्तार्थिनी तु या याति सङ्केतं साभिसारिका ” इत्यमरः । [illegible] प्रेम्णा विना कामिन्यो [illegible] । रतिशोकविलापे कुमारसम्भवे ‘ रजनीतिमिरावगुण्ठिते पुरमार्गे घनशब्दविक्लवाः । वसतिं प्रिय कामिनां प्रियास्त्वदृते प्रापयितुं क ईश्वरः ’ [illegible] प्रवर्तिताः । तत्र तु मदनेन [illegible] प्रेम्णैव [illegible] । मुहुः [illegible] ॥ १० ॥

पयोधरैर्भीमगभीरनिःस्वनैः
स्तडिद्भिरुद्वेजितचेतसो भृशम् ।
कृतापराधानपि योषितः प्रियान्
परिष्वजन्ते शयने निरन्तरम् ॥ ११ ॥

पयोधरैरिति । भीमो भयङ्करो गम्भीरः [illegible] निःस्वनः [illegible] येषां तैः पयोधरैर्मेघैस्तडिद्भिर्विद्युद्भिश्च भृशमत्यन्तमुद्वेजितं भीतं चेतोऽन्तःकरणं यासां ताः योषितः स्त्रियः कृतापराधान् [illegible] प्रियान् रमणान् शयने शय्यायां निरन्तरं [illegible] परिष्वजन्ते [illegible] । [illegible] कामिन्योऽपराधं विस्मृत्य रमणमालिङ्गन्ति इति भावः ॥ ११ ॥

[9]विलोचनेन्दीवरवारिबिन्दुभि—
र्निषिक्तबिम्बाधरचारुपल्लवाः ।
निरस्तमाल्याभरणानुलेपनाः
स्थिता निराशाः प्रमदाः प्रवासिनाम् ॥ १२ ॥

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१ B K ‘मुहाक्ष्णम’ २ B ‘स्वनाम्’ ‘६ ननाम’ ध्वनिनै’ ‘स्वननात्’ ३ B ‘पयोमुचाम्’. ४ B K ‘घनान्धकारवृत’. ५ ‘पुष्पधरा स्त्रिय’ ६ B ‘निस्वनै’ ७ B ‘घनाद्भि’ B. ‘स्तनद्भि’. ८ B ‘कृता’ ९ ‘दृश’

[illegible] । [illegible] दुरापाण [illegible] । [illegible] तथा [illegible] सा [illegible] । [illegible] शिशिर [illegible] तूर्ण [illegible] । [illegible] सागरसु[illegible] इति भावः । [illegible] । [illegible] ॥ ७ ॥

तृणोत्करैरुद्गतकोमलाङ्कुरै-
श्चितानि नीलैर्हरिणीमुखक्षतैः ।
वनानि वैन्ध्यानि हरन्ति मानसं
विभूषितान्युद्गतपल्लवैर्द्रुमैः ॥ ८ ॥

तृणेति । [illegible] हरिणीनां मृगस्त्रीणां मुखैः [illegible] उद्गता निर्गता [illegible] मृदवोऽङ्कुरा [illegible] तैस्तृणराशिभि श्चितानि व्याप्तानि । [illegible] । उद्[illegible] नवो [illegible] पल्लवानि [illegible] वन्यानि [illegible] वनानि अरण्यानि मानसान्ति [illegible] । यथा [illegible] उपवनभूमयो मनोहरा [illegible] इति भावः । [illegible] । [illegible] ॥ ८ ॥

विलोलनेत्रोत्पलशोभिताननै-
र्मृगैः समन्तादुपजातसाध्वसैः ।
समाचिता सैकतिनी वनस्थली
समुत्सुकत्वं प्रकरोति चेतसः ॥ ९ ॥

विलोलेति । [illegible] नेत्राण्येवोत्पलानि कमलानि तैः शोभि तानि भूषितान्याननानि मुखानि येषां तैः । उपजातं समुत्पन्नं साध्वसं भयं येषां तैर्मृगैर्हरिणैः समन्तात् [illegible] समाचिता व्याप्ता सैकतिनी सैकतं पुलिनं विद्यते यस्य सा वनस्थली [illegible] समुत्सुकत्वं [illegible] प्रकरोत्युत्पादयति । [illegible] समुत्सुक भवति चेत इति भावः ॥ ९ ॥

अभीक्ष्णमुच्चैर्ध्वनता पयोमुचा
घनान्धकारीकृतशर्वरीष्वपि ।
तडित्प्रभादर्शितमार्गभूमयः
प्रयान्ति रागादभिसारिकाः स्त्रियः ॥ १० ॥

अभीक्ष्णमिति । अभीक्ष्णं पुनः पुनरुच्चैरत्यन्तं महान्तं शब्दं विदधता पयोमुचा पयांसि मुञ्चतीति [illegible] तेन मेघेन घनान्धकारीकृतशर्वरीषु घनो निबिडोऽन्धकारो यासु ता घनान्धकारा न घनान्धकारा अघनान्धकारा अघनान्धकारा घनान्धकारा इव संपद्यमाना घनान्धकारीकृतास्ता, शर्वर्यो रात्रयश्च तासु । [illegible] गाढान्धकारासु रात्रिष्वित्यर्थः । तडितां प्रभाभिः कान्तिभिर्दर्शिता मार्गभूमयो याभ्यस्ता अभिसारिकाः स्त्रियो रागात्प्रेम्णा प्रयान्ति गच्छन्ति । 'कान्तार्थिनी तु या याति संकेतं साभिसारिका' इत्यमरः । [illegible] प्रेम्णा विना कामिन्यो [illegible] गच्छन्ति । [illegible] कुमारसंभवे "[illegible] ॥ वसति प्रियकामिना प्रियास्त्वदृते प्रापयितुं क ईश्वरः" इत्य[illegible] कविना प्रकटितम् । तत्र तु मदनेन [illegible] प्रेम्णोऽत्र विशेषः । [illegible] ॥ १० ॥

पयोधरैर्भीमगभीरनिस्वनै-
स्तडिद्भिरुद्वेजितचेतसो भृशम् ।
कृतापराधानपि योषितः प्रियान्
परिष्वजन्ते शयने निरन्तरम् ॥ ११ ॥

पयोधरैरिति । भीमो भयंकरो गभीरो गम्भीरो निस्वनो निर्घोषो येषां तैः पयोधरैर्मेघैस्तडिद्भिर्विद्युद्भिर्[illegible] उद्वेजितं खेदितं चेतोऽन्तःकरणं यासां ताः योषितः स्त्रियः कृतः [illegible] अपराधोऽन्यरमणीसंगमादिरूपो यैस्तान् प्रियान् रमणान् शयने शय्यायां निरन्तरं [illegible] परिष्वजन्ते [illegible] । [illegible] कामिन्योऽपराधं विस्मृत्य रमणानालिङ्गन्ति इति भावः ॥ ११ ॥

विलोचनेन्दीवरवारिबिन्दुभि-
र्निषिक्तबिम्बाधरचारुपल्लवाः ।
निरस्तमाल्याभरणानुलेपनाः
स्थिता निराशाः प्रमदाः प्रवासिनाम् ॥ १२ ॥

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१ B K. 'मुताक्षण्म'. २ B '[illegible]' '[illegible]' 'ध्वनिते'. 'स्वननात्' ३ B 'पयोमुचाम्'. ४ B K '[illegible]'. ५ '[illegible]' ६ B '[illegible]' ७ B '[illegible]'. B. '[illegible]'. ८ B 'कृत्वा'. ९ '[illegible]'.

विलोचनेति। विलोचनानि नेत्राणीन्दिवराणीव कमलानीव तेषां ये वारिबिन्दवोऽश्रुबिन्दवस्तैः। निषिक्ता आर्द्रा बिम्बाधरा बिम्ब इवाधरा अधरोष्ठा निषिक्तबिम्बाधरास्ते चारुपल्लवा इव यासां ताः रक्तकोमलाधरोष्ठ्य इत्यर्थः। निरस्तानि त्यक्तानि माल्यानि कुसुमान्याभरणान्यलङ्कारा अनुलेपनान्यङ्गरागाः चन्दनादयो याभिस्ताः प्रवासिनां पान्थानां प्रमदाः स्त्रियः। प्रोषितभर्तृकाणां साधारणोऽयं मार्ग इति भावः। निराशा आशाविरहिता स्थिता आसन्। तापदं मेघसुहृन्मयलोकस्य प्रियं चालागमं वीक्ष्य तदागमने निराशा अभवन्नित्यर्थः॥१२॥

विपाण्डुरं कीटरजस्तृणान्वितं
भुजङ्गवद्वक्रगति प्रसर्पितम्।
ससाध्वसैर्भेककुलैर्निरीक्षितं
प्रयाति निम्नाभिमुखं नवोदकम्॥ १३॥

विपाण्डुरमिति। विशेषेण पाण्डुरं पीतवर्णमिश्रं सितम्। "पाण्डुस्तु पीतभागार्धः केतकीधूलिसंनिभः" इति शब्दार्णवः। मृत्तिकामिश्रितत्वेनैवंवर्णमिति भावः। कीटाश्च रजांसि धूलयस्तानि तृणानि च तैरन्वितं युक्तं भुजंगवत्सर्पवद्वक्रगति यथा कुटिला गतिर्गमनं यस्य तत् प्रसर्पितमित्यनेन गमनशीलं साध्वसेन भीत्या सहितैः ससाध्वसैर्भेककुलैर्मण्डूककुलैर्निरीक्षितं दृष्टं सर्पबुद्ध्येति भावः। नवोदकं वर्षाकालोद्भवं नूतनं जलं निम्नाभिमुखं निम्नस्य नीचप्रदेशस्याभिमुखं प्रयाति वहति। स्वभावोक्तिरलंकारः॥ १३॥

कलापचक्रेषु वर्हमसृणेषु नवस्य नूतनस्योत्पलस्य कमलस्याशया लिप्सया भ्रान्त्येत्यर्थः यान्ति निपतन्ति । कलापचक्रमेवानालोकितपूर्वं विजातीयं कमलमिति बुध्या तत्र गच्छन्तीत्यर्थः । मौढ्यं तु चिरपरिचितायाः प्रफुल्लपुष्पाया नलिन्यास्त्यागः कलापचक्रेषु नवोत्पलत्वबुद्धिरिति भावः । विपनपुष्पामिति पाठापेक्षयाऽयमेव प्रफुल्लपुष्पामिति पाठः साधीयान् । पद्मनाशे स्वाश्रयार्थं पर्यटतां भ्रमराणां पद्मसदृशं कलापचक्रमवलोक्य तत्र निपततां न महामौढ्यमपि तु पुष्पितां नलिनीं परित्यजतां चमत्कारिकमललिप्सया कलापचक्रे निपततामेव तन्मौढ्यं युज्यत इति दिक् । भ्रान्तिमानलंकारः ॥ १४ ॥

> वनद्विपानां नववारिदस्वनै-
> मदान्वितानां ध्वनतां मुहुर्मुहुः ।
> कपोलदेशा विमलोत्पलप्रभाः
> सभृङ्गयूथैर्मदवारिभिश्चिताः ॥ १५ ॥

वनद्विपानामिति । नवा नूतना ये वारिदा मेघास्तेषां स्वनैर्गर्जनैर्मदान्वितानां मदेन युक्तानाम् । अन्यगजशब्दशंकया मत्तानाम् स्वभावोऽयं करिणां यत्तेऽन्यगजदर्शनेनोन्मत्ता भवन्ति । तथा चोक्तं रघुवंशेऽनेन कविना "वन्येतरानेकपदर्शनेन पुनर्दिदीपे मददुर्दिनश्रीः" रिति । मुहुर्मुहुर्वारंवारं ध्वनतां गर्जतां वनद्विपानामारण्यकगजानां विमलानि स्वच्छान्युत्पलानि कमलानि तेषां प्रभेव प्रभा येषां ते कपोलदेशा गण्डप्रदेशाः सभृङ्गयूथैर्भृङ्गाणां यूथैः समूहैः सहितानि तैः । "यूथं तिर्यक्समूहेऽस्त्री" इति मेदिनी । मदवारिभिर्दानोदकैश्चिता व्याप्ता आसन् ॥ १५ ॥

> सतोयनम्राम्बुदचुम्बितोपलाः
> समाचिताः प्रस्रवणैः समन्ततः ।
> प्रवृत्तनृत्यैः शिखिभिः समाकुलाः
> समुत्सुकत्वं जनयन्ति भूधराः ॥ १६ ॥

सेति । तोयसहितैः सहिता नम्रा येऽम्बुदा मेघास्तैश्चुम्बिताः संस्पृष्टा उपलाः प्रस्तरा येषां ते । "उपलः प्रस्तरे रत्ने" इति मेदिनी । प्रस्रवणैर्निर्झरैः समन्ततः सर्वभागेषु समाचिताः सम्यग्व्याप्ताः । प्रवृत्तं प्रारब्धं नृत्यं नर्तनं यैस्तैः शिखिभिर्मयूरैः समाकुला व्याकुला भूधराः पर्वताः समुत्सुकत्वं मनस इति शेषः । जनयन्त्यु[illegible]यन्ति । निर्झरोदकस्यन्दान्नृत्यन्मयूरान्भूधरानवलोक्य मनसि सर्वस्याप्यु[illegible]यत इति भावः । सितोत्पलाम्बुदचुम्बितोपला इति पाठे सितानां[illegible]नामभिवाभा येषां तैरम्बुदैश्चुम्बिता उपला येषामित्यर्थः । पर्व[illegible]

नायागमनं शतोयनम्राम्बुदेति पदेन सम्यग्योतत इति, स एवात्र पाठोऽत्रीहि इत्यवसेयम् ॥ १६ ॥

कदम्बसर्जार्जुनकेतकीवनं
विकम्पयंस्तत्कुसुमाधिवासितः ।
सशीकराम्भोधरसंगशीतलः
समीरणः कं न करोति सोत्सुकम् ॥ १७ ॥

कदम्बेति । कदम्बो नीपः सर्जः सालोऽर्जुनः ककुभः केतक्यश्च तासां वनं काननं विकम्पयंस्तेषां कुसुमैः पुष्पैरधिवासितः संसृष्टस्तत्पुष्पसुगन्धिरित्यर्थः । शीकरैरम्बुकणैः सहितो योऽम्भोधरो मेघस्तस्य संगेन संबंधेन शीतलः शीतः समीरणो मारुतः कं सोत्सुकं सोत्कण्ठं न करोति । सकलोपि जन ईदृशमाघ्राय मारुतं सोत्कण्ठो भवतीत्यर्थः ॥ १७ ॥

शिरोरुहैः श्रोणितटावलंबिभिः
कृतावतंसैः कुसुमैः सुगन्धिभिः ।
स्तनैः सहारैर्वदनैः ससीधुभिः
स्त्रियो रतिं संजनयन्ति कामिनाम् ॥ १८ ॥

शिरोरुहैरिति । स्त्रियः प्रमदाः श्रोणितटे कटिपश्चाद्भागेऽवलम्बन्ते तैः शिरोरुहैः केशैः । कृतोऽवतंसः शेखरो येषां तैः सुष्ठु गन्धो येषां तैः कुसुमैः पुष्पैः "गन्धस्येत्पूतिसुसुरभिभ्य" इत्यनेन समासान्त इकारः । "अवतंसो न स्त्रियां स्यात्कर्णपूरे च शेखरे" इति मेदिनी । सहारैर्मुक्तामालासहितैः स्तनैः ससीधुभिः सीधुनेक्षुरसजन्येन पक्वेन मद्येन सहितैः । "सीधुरिक्षुरसैः पक्वैरपक्वैरासवो भवेत्" इति वचनात् । वदनैर्मुखैः कामिनां विलासिनां रतिं प्रीतिं संजनयन्ति सम्यगुत्पादयन्ति ॥ १८ ॥

अत्रैकः क्षेपकः श्लोकः प्रमादाद्दृश्यते ।

वहन्ति वर्षन्ति नदन्ति भान्ति
ध्यायन्ति नृत्यन्ति समाश्रयन्ति ।
नद्यो घना मत्तगजा वनान्ताः

ता दन्तिनो नदन्ति गर्जन्ति। वनान्ता वनप्रान्ता भान्ति शोभन्ते। प्रियाविहीनाः कान्तावियुक्ता ध्यायन्ति एकाग्रमनसा किमपि कान्तागतं चिन्तयन्ति। शिखिनो मयूरा नृत्यन्ति मेघागमनेनेति भावः। प्लवंगा वानराः समाश्रयन्ति कुत्रापि स्वाश्रयं विचिन्वन्तीत्यर्थः। वर्षाकालपर्यन्तं नीडभ्रष्टा वानरा अटन्तोऽपि वृक्षादिषु यत्र कुत्रापि स्वाश्रयं विलोकयन्तीत्यर्थः। यथासंख्यालंकारः। तल्लक्षणं तु "यथासंख्यं क्रमेणैव क्रमिकाणां समन्वयः" इति॥

तडिल्लताशक्रधनुर्विभूषिताः
पयोधरास्तोयभरावलम्बिनः।
स्त्रियश्च काञ्चीमणिकुण्डलोज्ज्वला
हरन्ति चेतो युगपत् प्रवासिनाम्॥ १९॥

तडिदिति। तडिल्लता लताकारा विद्युच्छक्रधनुरिन्द्रधनुश्च ताभ्यां विभूषिता अलंकृताः तोयस्योदकस्य भरेणाधिक्येनावलम्बन्ते ते पयोधरा मेघाः। पयसां धरा इत्येवं समासो ऽपपदतत्पुरुषसमासे तु कुम्भकार इतिवत्पयोधार इति स्यात्। काञ्चीः रशना मणिकुण्डलानि रत्नखचितानि कर्णभूषणानि च तैरुज्ज्वला दीप्तिमत्यः स्त्रियः प्रवासिनां पान्थानां चित्तमन्तःकरणं युगपदेककालेन हरन्ति। प्रवासिनो नरा मार्गे तोयभरावनम्रान् विद्युत्वतो मेघान् रशनालंकृतमध्याः सकर्णभूषणा ललनाश्चावलोक्य चेतोविरहितत्वं यान्तीत्यर्थः। अत्र वर्ण्ययोरेव प्रमदाबलाहकयोः पान्थचेतोहरणरूपसाधर्म्यात्तुल्ययोगितालंकारः॥ १९॥

मालाः कदम्बनवकेसरकेतकीभि-
रायोजिताः शिरसि बिभ्रति योषितोऽद्य।
कर्णान्तरेषु ककुभद्रुममञ्जरीभि-
रिच्छानुकूलरचितानवतंसकांश्च॥ २०॥

माला इति। योषितः प्रमदा अद्य कदम्बानि नीपकुसुमानि नवानि केसराणि बकुलपुष्पाणि केतक्यश्च ताभिरायोजिता निर्मिता ग्रथिता इत्यर्थः मालाः स्रजः शिरसि मूर्धनि केशपाशे इत्यर्थः। कर्णान्तरेषु कर्णोपरिभागेषु। अन्तरशब्दस्य बहिर्वाचकत्वं सुप्रसिद्धमेव। ककुभद्रुमस्यार्जुनवृक्षस्य मञ्जरीभिः कलिकाभिः इच्छयाऽनुकूलं यथास्यात्तथा रचितान् अवतंसकान् कर्णभूषणानि बिभ्रति धारयन्ति॥ २०॥

पुष्पावतंससुरभीकृतकेशपाशाः ।
श्रुत्वा ध्वनिं जलमुचां त्वरितं प्रदोषे
शय्यागृहं गुरुगृहात्प्रविशन्ति नार्यः ॥ २१ ॥

कालागुर्वितिरिति । कालागुरुः कृष्णागुरुः प्रचुरो यस्मिंस्तेन चंदनेन चर्चितानि लिप्तान्यङ्गानि गात्राणि यासां ताः । " अंगगात्रकण्ठेभ्यो वक्तव्य "मिति वार्तिकेन वैकल्पिको ङीप् । " अंगं गात्रे " इति मेदिनी । पुष्पावतंसेन पुष्पशेखरेण सुरभी कृतः सुगन्धीकृतः केशपाशः केशसमूहो यासां ताः । अवतंसस्तु पुमान्कर्णपूरे शेखरयोरपीति मेदिनी । अवतंस इत्यस्य कर्णपूर इति व्याख्यानं नाति मनोरमं तेन मस्तकस्य केशपाशस्य सुगन्धीकरणासंभवात् । किंतु शेखर इत्येव व्याख्यानं (महाराष्ट्र भाषायाम् " गजरा ") समुचितमिति दिक् । स्त्रियो नार्यो जलमुचां मेघानां ध्वनिं गर्जितमाकर्ण्य गुरुगृहाच्छ्वशुरादिगृहाच्छय्यागृहं शयनस्थानं प्रविशन्ति मदनजनकं चन्दनादिकं धारयन्त्योऽपि कामिन्यो मेघगर्जनाकर्णनेनापारयन्त्यो मन्मथविकारं सोढुं झटित्येव भर्तृसान्निध्याय शय्यागृहं गता इति कारणान्तरयोगतः कार्यमौक्यात्संभाविनामालङ्कारः ॥ २१ ॥

कुवलयदलनीलैरुन्नतैस्तोयनम्रै-
र्मृदुपवनविधूतैर्मन्दमन्दं चलद्भिः ।
अपहृतमिव चेतस्तोयदैः सेन्द्रचापैः
पथिकजनवधूनां तद्वियोगाकुलानाम् ॥ २२ ॥

कुवलयेति । कुवलयानां नीलोत्पलानां दलानां पर्णानीव नीलैरसितवर्णैरुन्नतैरूर्ध्वस्थितैस्तोयेनोदकेन तद्भारेणेत्यर्थः नम्रैरत एव मृदुना पवनेन वातेन विधूतैः कम्पितैरत एव च मन्दमन्दं शनैः शनैश्चलद्भिर्गच्छद्भिः सेन्द्रचापैरिन्द्रचापेनेन्द्रधनुषा सहितैस्तैस्तोयदैर्मेघैस्तेषां पथिकानां वियोगेनाकुलानां पीडितानां पथिकजनवधूनां पान्थयुवतीनां चेतोऽन्तःकरणमपहृतमिव हृतं नीतमिव । मालिनीवृत्तं लक्षणं तूक्तमेव । अत्र मृदुपवनविधूतैरित्यनेन मेघदूतस्थं " मन्दंमन्दं नुदति पवनश्चानुकूल " इति पद्यं स्मारितम् ॥ २२ ॥

मुदित इव कदम्बैर्जातपुष्पैः समन्ता-
त्पवनचलितशाखैः शाखिभिर्नृत्यतीव ।
हसितमिव विधत्ते सूचिभिः केतकीनां
नवसलिलनिषेकच्छिन्नतापो वनान्तः ॥ २३ ॥

मुदित इति । नवस्य नूतनस्य सलिलस्योदकस्य निषेकात्सिञ्चनाच्छिन्न

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१ 'दलसारैः', २ 'रुद्धैः' ३ 'स्तोयनम्रैः' ४ 'विशेषा'. ५ 'नायनम्रैः'. ६ B. K. 'तद्वियोगक्षतानाम्'. ७ 'जातैः'. ८ 'सूचीभिः' ९ B. K 'निष्कान्तशान्ततापः'.

शान्तस्तापः पीडा यस्य स वनान्तोऽरण्यप्रान्तः समन्तात् जातानि पुष्पाणि कुसुमानि येषा तैः कदम्बैर्मुदित इव संतुष्ट इव । पवनेन वातेन चलिताः कम्पिताः शाखा येषा तैः शाखिभिर्वृक्षैर्नृत्यतीव नर्तनं विदधातीव । केतकीनां सूचिभिः परागैर्हसितमिव हास्यमिव विधत्ते करोति । हास्यस्य शुभ्रवर्णत्वात्केतकीपरागे स्तदुत्प्रेक्षा युज्यत एव । उत्प्रेक्षालंकारः २३ ॥

> शिरसि बकुलमालां मालतीभिः समेतां
> विकसितनवपुष्पैर्यूथिकाकुड्मलैश्च ।
> विकचनवकदम्बैः कर्णपूरं वधूनां
> रचयति जलदौघः कान्तवत्काल एषः ॥ २४ ॥

शिरसीति। जलदाना मेघानामोघः समूहो यस्मिन्स जलदौघ एष कालो वर्षर्तुः कान्तवद्भर्तेव वधूनां भार्याणां शिरसि मूर्धनि केशपाश इति यावत । मालतीभिर्मालतीपुष्पैः समेता युक्तां बकुलमालां केसरदाम रचयति निबध्नाति । यथा प्रेम्णा भर्ता भार्याकेशपाशे मालानिर्बन्धनं संपादयति तद्वदयमपि पुष्पादिना तत्संपादयतीति भावः । किं चेति। प्रफुल्लैर्नवपुष्पैर्नूतनकुसुमैर्यूथिकाया मागध्याः "जाई" इति महाराष्ट्रभाषाया । कुड्मलैः कलिकाभिश्च विकचानि संफुल्लानि नवानि कदम्बानि नीपपुष्पाणि तैश्च वधूनां स्त्रीणां कर्णपूरं कर्णभूषणं रचयति करोतीत्यर्थः । उत्प्रेक्षालंकारः ॥ २४ ॥

> दधति वरकुचाग्रैरुन्नतैर्हारयष्टिं
> प्रतनुसितदुकूलान्यायतैः श्रोणिबिम्बैः ।
> नवजलकणसेकादुद्गतां रोमराजीं
> ललितवलिविभङ्गैर्मध्यदेशैश्च नार्यः ॥ २५ ॥

दधतीति । नार्यः प्रमदा उन्नतैरूर्ध्वमुखैः वरैः श्रेष्ठैः कुचाग्रैः स्तनाग्रैर्हारयष्टिं मुक्ताहारभारं । यष्टिशब्दो हारभागवाचकः । महाराष्ट्रभाषाया "पदर" इति । आयतैर्विस्तृतैः श्रोणिबिम्बैः कटिपश्चाद्भागैः प्रतनूनि सूक्ष्माणि सितानि शुभ्राणि दुकूलानि वस्त्राणि । ललितानां सुन्दराणां वलीनां त्रिवलीनां भङ्गा रचना येषु तैर्मध्यदेशैरुदरैः जलकणानामुदकबिन्दूनां सेकात्सिञ्चनादुद्गतामुत्पन्नां रोम-

तृतीयः सर्गः

शरद्वर्णनम् ।

क्रमागतं शरत्कालं वर्णयति ।

काशांशुका विकचपद्ममनोज्ञवक्त्रा
सोन्मादहंसरवनूपुरनादरम्या ।
आपक्वशालिरुचिरानतगात्रयष्टिः
प्राप्ता शरन्नववधूरिव रूपरम्या ॥ १ ॥[1]

काशांशुकेति । काशमेव तृणविशेष एव "कव्हाळे" इति महाराष्ट्रभाषायामंशुकं वस्त्रं यस्याः सा । पक्षे काशमिवांशुकं यस्याः । श्वेतवसनधारिणीत्यर्थः । विकचं प्रफुल्लं पद्ममेव मनोज्ञं सुन्दरं वक्त्रमाननं यस्याः सा । पक्षे विकचपद्ममिव मनोज्ञं वक्त्रं यस्याः । सोन्मादानामुन्मादेन मदेन सहितानां हंसानां रव एव नूपुरस्य मञ्जीरस्य नादः शिञ्जितं तेन रम्या मनोज्ञा । पक्षे सोन्मादहंसरव इव यो नूपुरनादस्तेन रम्या । आपक्वा आ समन्तात्परिणताः शालिः कलम एव रुचिरा सुन्दरा आनता नम्रा गात्रयष्टिः शरीरयष्टिर्यस्याः । "शालिस्तु कलमादौ च" इति मेदिनी । पक्षे आपक्वशालिरिव रुचिरानतगात्रयष्टिर्यस्याः । आपक्वशालिरुचिरा तनुगात्रयष्टिरिति पाठः ईषत्कृशेत्यर्थः । अतः स पाठो न सङ्गच्छते । रूपेण सौन्दर्येण रम्या शरद् नववधूरिव नूतनवधूरिवागता । उपमालङ्कारः । यथा नववधूर्लज्जितलज्जिता नम्रमुख्यागच्छति तद्वदियमपि पक्वशालिमिषेण नतमुखीत्यर्थो गम्यतेऽस्मिन् आपक्वशालिरुचिरानतगात्रयष्टिरिति पाठ इत्यलम् ॥ वसन्ततिलकावृत्तम् ॥ १ ॥

काशैर्मही शिशिरदीधितिना रजन्यो
हंसैर्जलानि सरितां कुमुदैः सरांसि ।
सप्तच्छदैः कुसुमभारनतैर्वनान्ताः
शुक्लीकृतान्युपवनानि च मालतीभिः ॥ २ ॥

काशैरिति । काशैः काशपुष्पैर्मही पृथिवी । शिशिराः शीतला दीधितयोंऽशवो यस्य तेन चन्द्रेण रजन्यो रात्रयः हंसै राजहंसैः सरितां नदीनां जलानि । कुमुदैः श्वेतकमलैः सरांसि । कुसुमानां पुष्पाणां भारेण नतैर्नम्रैः सप्तच्छदैः सप्तपर्णैर्वनान्ता वनप्रान्तभागाः मालतीभिर्मालतीपुष्पैश्चोपवनानि शुक्लीकृतानि शुभ्रीकृतानि ॥ २ ॥

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१ B. 'रूप' २ B. K 'ललिता.' ३ D J. N. 'तनु'. B 'रम्यरूपा'. 'हारिरूपा'

चञ्चन्मनोज्ञशफरीरसनाकलापाः
पर्यन्तसंस्थितसिताण्डजपङ्क्तिहाराः ।
नद्यो विशालपुलिनोरुनितम्बबिम्बा
मन्दं प्रयान्ति समदाः प्रमदा इवाद्य ॥ ३ ॥

चञ्चदिति । चञ्चन्ती मनोज्ञा मञ्जुला शफरी शुभ्रो मत्स्यविशेष एव रसनाकलापः काञ्चीगुणो यासां ताः । पक्षे चञ्चन्मनोज्ञशफरीव रसनाकलापो यासाम् । पर्यन्ते प्रान्तदेशे संस्थिता ये सिताः शुभ्रवर्णा अण्डजा हंसादयः पक्षिणस्त एव हारो मुक्ताहारो यासां ताः । पक्षे पर्यन्तसंस्थितसिताण्डजा इव हारो यासां ताः । विशालः पृथुलो यः पुलिनो वालुकाप्रान्तः स एव उरु महद् नितम्बबिम्बं कटिपश्चाद्भागो यासां ताः । पक्षे विशालपुलिन इवोरु नितम्बबिम्बं यासां ताः । नद्योऽद्य शरत्काले मदेनयौवनजेनेतियावत्सहिताः समदाः प्रमदा इव मन्दं शनैः शनैः प्रयान्ति गच्छन्ति । उपमालंकारः ॥ ३ ॥

व्योम क्वचिद्रजतशङ्खमृणालगौरै-
स्त्यक्ताम्बुभिर्लघुतया शतशः प्रयातैः ।
संलक्ष्यते पवनवेगचलैः पयोदै-
राजेव चामरशतैरुपवीज्यमानः ॥ ४ ॥

व्योमेति । व्योमाकाशं क्वचित् कुत्रचिद्रजतं रौप्यं शङ्खः कम्बुर्मृणालं बिसं च तानीव गौराः शुभ्रवर्णास्तैः । त्यक्तमम्बुदकं यैस्तैस्त एव लघुतयोदकभागाभावाच्छतशः शतं शतं प्रयातैः पवनवेगेन चलैश्चञ्चलैः पयोदैश्चामरशतैरनेकैश्चामरैरुपवीज्यमानो राजेव नृप इव संलक्ष्यते दृश्यते शोभते । उपमालंकारः ॥ ४ ॥

भिन्नाञ्जनप्रचयकान्ति नभो मनोज्ञं
बन्धूकपुष्परचिताऽरुणिता च भूमिः ।
वप्राश्च पक्वकलमावृतभूमिभागाः
प्रोत्कण्ठयन्ति न मनो भुवि कस्य यूनः ॥ ५ ॥

भिन्नेति । भिन्नश्छिन्नो योऽञ्जनप्रचयः कज्जलसमूहस्तद्वत्कान्तिः प्रभा यस्य तत् । मनोज्ञं सुन्दरं नभ आकाशम् बन्धूककुसुमैर्बन्धुजीवपुष्पैः " दुपारी " इति भाषायाम् प्रसिद्धैः रचिता संपादिता अरुणिता रक्तिमा यस्याः सा भूमिश्च । पक्वैः कलमैः शालिभिरावृता वेष्टिता भूमिभागा

१ 'चञ्चा'. २ 'भाति'. ३ D. J. N. 'पुलिनान्त'. ४ 'देशा'. ५ 'वीना'. 'मुक्ता'. ६ B. उपलक्ष्यते'. उपैलते'. ७ D. J. N. 'चामरवैः' ८ B 'रुपवीज्यमानः'. 'रवि वीज्यमानः' ९ B. 'रक्तारुणिता'. 'निकरैरचिता'. १० 'चारुवर्णा' J. N. B. 'चारुवर्णा'. 'पक्वकलमाचित'. ११ B. '—न्दति'

यथा ते वप्राश्च चारुसमग्रभूमिभागाः इति पाठे तु चारुभिर्मनोहरैः समग्रैरा-वृता भूमिभागा येषां ते वप्रास्तटा इत्यर्थः। "वप्रः प्राकाररोधसोः। क्षेत्रे ताते चये रेणौ" इति हेमचन्द्रः। भुवि कस्य यूनो मनो मानसं न प्रोत्कण्ठयन्ति सो-त्कण्ठं न विदधति। अपि तु सर्वस्यापीत्यर्थः ॥ ५ ॥

मन्दानिलाकुलितचारुविशालशाखः
　पुष्पोद्गमप्रचयकोमलपल्लवाग्रः।
मत्तद्विरेफपरिपीतमधुप्रसेक-
　श्चित्तं विदारयति कस्य न कोविदारः ॥ ६ ॥

मन्देति। मन्देनाल्पेनानिलेन पवनेनाकुलिताः पातिताः कम्पिता इति यावत्। चारवः सुन्दरा विशालाः सन्त्यः शाखा [illegible] यस्य सः पुष्पाणां कुसुमानामुद्गमस्योत्पत्तेः प्रचयेनाधिक्येन कोमलानि सुकुमाराणि पल्लवानां पर्णानामग्राणि यस्य सः। मत्तैर्मदयुक्तैर्द्विरेफैर्भ्रमरैः परिपीतो मधुनो मकरन्दस्य प्रसेकः प्रसरो यस्य सः कोविदारः कश्मरिवृक्षः "कचनार" इति महाराष्ट्रीयभाषायाम्। कस्य चित्तं न विदारयति। कस्य मानसं विदीर्णं न करोति। अपि तु सर्वस्यापीत्यर्थः ॥ ६ ॥

तारागणप्रवरभूषणमुद्वहन्ती
　मेघावरोधपरिमुक्तशशाङ्कवक्त्रा।
ज्योत्स्नादुकूलममलं रजनी दधाना
　वृद्धिं प्रयात्यनुदिनं प्रमदेव बाला ॥ ७ ॥

तारेति। ताराणां नक्षत्राणां गणः समूह एव प्रवरं श्रेष्ठं भूषणमलङ्कारो यस्याः पक्षे तारागण इव प्रवरभूषणं यस्याः। मेघानामवरोधेन व्यवधानेन परिरहितेन शशाङ्कश्चन्द्रमाः स एव वक्त्रं यस्याः सा। पक्षे मेघावरोधपरिमुक्तशशाङ्क इव वक्त्रं यस्याः। अमलं स्वच्छं ज्योत्स्नैव चन्द्रिकैव दुकूलं दधाना बाला रजन्यग्रीभूता सा नवबाला प्रमदा युवतिरिव वृद्धिं प्रयाति। अस्मिन्पक्षे रजनीभूता रात्रिः क्रमेण वर्धते तदनुरूपं नयमुपस्तरति भावः ॥ ८ ॥

कारण्डवाननविघट्टितवीचिमालाः
　कादम्बसारसकुलाकुलतीरदेशाः।
कुर्वन्ति हंसविरुतैः परितो जनस्य
　प्रीतिं सरोरुहरजोऽरुणितास्तटिन्यः ॥ ८ ॥

१ J. N. D 'सग्रभागाः'. 'चारुमनोज्ञ'. 'सर्वमनोज्ञ' - 'प्रचुर'. 'प्रवरकोमलाग्र'. ३ D B. J. 'प्रचुर.' ४ B. 'मेघोपरोध'. 'कमला'. ६ 'कारण्डवानि'. 'कारण्डवास्य'. ७ G N. 'सपाटु'. J. 'सर कमलरेणुकृताक्तरुचः'. K. 'सरोरुहरजोऽरुणितास्तटिन्यः'. सर्वे [illegible].

कारण्डवैस्त । कारण्डवानां जलकुक्कुटानां पक्षिविशेषाणामाननैर्मुखैर्विघट्टिताः प्रहता याः कमलमालास्तासां कूले तटे शोभा यासां ताः । कादम्बानां कलहंसानां पक्षिविशेषाणां कुलेन समूहेनाकुलाः व्याप्ताः तीराण्येव प्रदेशा यासां ताः । सगैरिकाणां कमलानां रजोभिः परागैर्गर्भिताः कपिलीकृतास्तटिन्यो नद्यः परितः समन्ताद्रमाविस्तैर्हृदयैर्ननस्य परां प्रीतिं कुर्वन्ति जनयन्तीत्यर्थः । प्रान्ति परां-

रेणुमत्यः इति पाठे रेणवः पुष्पाणां व्याप्ता इत्यर्थः ८ ॥

नेत्रोत्सवो हृदयहारिमरीचिमालः
प्रह्लादकः शिशिरसीकरवारिवर्षी ।
पत्युर्वियोगविषदिग्धशरक्षतानां
चन्द्रो दहत्यतितरां तनुमङ्गनानाम् ॥ ९ ॥

नेत्रोत्सव इति । नेत्राणां नयनानामुत्सवः आनन्दकर इति यावत् । हृदयं हरतीति सा हृदयहारिणी ताच्छील्ये णिनिरुपपदसमासः । तादृशी मरीचीनां किरणानां माला पङ्क्तिर्यस्य सः । प्रह्लादकः सन्तानन्दजनकः शिशिरं शीतं सीकराणां कणानां वारि उदकं वर्षतीति शिशिरसीकरवारिवर्षी । यद्यपि सीकरपदं "सीकरोऽम्बुकणाः स्मृताः" इत्यमरकोशादम्बुकणपर्यायशब्दोऽस्ति तथापि तस्य वारिरूपे विशेषणपदसमभिव्याहारे कणमात्रपरत्वं । विशिष्टवाचकानां पदानां विशेषणपदसमभिव्याहारे विशेष्यमात्रपरत्वमिति न्यायात् "स्वर्णैश्च रैरमैस्तप्तपूर्णैरन्त्रैः" रितिवत् । चन्द्र इन्दुः पत्युर्भर्तुर्वियोग एव विषं तेन दिग्धो लिप्तो यः शरस्तेन क्षता व्रणितास्तासामङ्गनानां वियोगिनीनां तनुं शरीरमतितरामत्यन्तं दहति सन्तापयति ॥९॥

आकम्पयन्फलभरानतशालिजाला-
न्यानर्तयंस्तरुवरान्कुसुमावनम्रान् ।
उत्फुल्लपंकजवनां नलिनीं विधुन्वन्
यूनां मनश्चलयति प्रसभं नभस्वान् ॥ १० ॥

आकम्पयन्निति । फलानां भरेणाधिक्येनानतानि शालिजालानि कलमसमूहास्तान्याकम्पयन् प्रचलयन् कुसुमैः पुष्पैरवनम्रास्तरुवरानानर्तयन् । एतेन पवने मान्द्यमावेदितमन्यथा स एव वेगवान् पवनः फलानि कुसुमानि च भूमौ पातयेत् । उत्फुल्लानां पंकजानां वनं निवासो यस्याः तां नलिनीं कमलिनीं विधुन्वन् विशेषेण कम्पयन् नभस्वान् यूनां तरुणानां मनो मानसं चलयति प्रसभं हठात् विकारयतीत्यर्थः । "वनं नपुंसके नीरे निवासालयकानने" इति मेदिनी । उत्फुल्लपंकजवनामिति पाठे तु प्रफुल्लानि पंकजानि विद्यन्ते यस्यास्तामित्यर्थः ।

सोन्मादहंसमिथुनैरुपशोभितानि
स्वच्छानि फुल्लकमलोत्पलभूषितानि।
मन्दप्रभातपवनोद्गतवीचिमाला-
न्युत्कण्ठयन्ति सहसा हृदयं सरांसि ॥ ११ ॥

सोन्मादेति। सोन्मादानामुन्मादेन चित्तविभ्रमेण सहितानां मत्तानामिति यावत् "उन्मादश्चित्तविभ्रमः" इत्यमरः। हंसानां मिथुनैर्द्वन्द्वैरुपशोभितान्यलंकृतानि। स्वच्छान्यमलानि फुल्लानि विकसितानि कमलानि पद्मान्युत्पलानीन्दीवराणि च तैर्भूषितानि। मन्देन प्रभातपवनेन प्रातर्वायुनोद्गतोत्पन्ना वीचीनां लहरीणां माला पङ्क्तिर्येषु तानि सरांसि सरोवराणि हृदयं मानसं सहसा अतर्कितमुत्कण्ठयन्ति। सोत्कण्ठं विदधति। "अतर्किते तु सहसे"त्यमरः। प्रसभमिति पाठे तु बलात्कारेणेत्यर्थ. ११ ॥

नष्टं धनुर्बलभिदो जलदोदरेषु
सौदामिनी स्फुरति नाद्य वियत्पताका।
धुन्वन्ति पक्षपवनैर्न नभो बलाकाः
पश्यन्ति नोन्नतमुखा गगनं मयूराः ॥ १२ ॥

नष्टमिति। अद्य जलदानां मेघानामुदरेषु गर्भेषु बलभिद इन्द्रस्य धनुर्नष्टं विलुप्तम्। वियत आकाशस्य पताका ध्वजभूता सौदामिनी विद्युन्न स्फुरति न विलसति। बलाका पक्षिविशेषा. पक्षपवनै. पक्षवातैर्नभो न धुन्वन्ति न कम्पयन्ति। उन्नतमूर्ध्वं मुखं येषा ते मेघावलोकनायेति भावः मयूरा बर्हिणा गगनं न पश्यन्ति। वर्षाकाले हि मेघसंनिधानाद्बलाका वियदलंकुर्वन्ति। उक्तं हि कविवरेण मेघसंदेशे "सेविष्यन्ते नयनसुभगं खे भवन्तं बलाका" इति। अधुना। मेघाभावात्त सन्त्येव ते पक्षिण इत्यभिप्रायेणेदम् ॥ १२ ॥

नृत्यप्रयोगरहितान् शिखिनो विहाय
हंसानुपैति मदनो मधुरप्रगीतान्।
मुक्त्वा कदम्बकुटजार्जुनसर्जनीपान्
सप्तच्छदानुपगता कुसुमोद्गमश्रीः ॥ १३ ॥

नृत्येति। मदनो मन्मथो नृत्यप्रयोगेण नर्तनप्रयोगेण रहितान् वर्जितान्

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१ U. G. N. 'स्वगद्य'. २ 'चार'. ३ U. K. 'मन्दप्रभात'. 'मन्दप्रभात'. 'मन्दप्रवाह'. ४ 'पवनोद्धत'. ५ 'उत्कम्पयन्ति'. 'हृदयं सहसा'. 'प्रसभं हृदयम्'. ७ 'जलदोदरेषु'. ८ 'चोन्नतमुखाः'. 'नोन्नतमुखाः' 'नोद्धतमुखाः'. १० 'प्रगीतान्'. 'रम्याः'. १२ 'नीपवृक्षान्'. १३' [illegible]

शिखिनो मयूरान् विहाय त्यक्त्वा मधुरं सुन्दरं प्रगीतं गानं येषां तान् हंसानुपैति गच्छति । मधुरप्रतीतान् इति पाठे मधुरा इति प्रतीता प्रसिद्धास्तान्।" प्रणीत मादरे ज्ञाते हृष्टप्रख्यातयोस्त्रिषु " इति मेदिनी । कुसुमानां पुष्पाणामुद्गमस्योत्पत्तेः श्रीः शोभा कदम्बो वृक्षविशेषः कुटजः शक्रः अर्जुनः इन्द्रवृक्षः नीपः कदम्बप्रकारस्तान् विहाय सप्तच्छदान् सप्तपर्णवृक्षान् " सातवण" इतिभाषायामुपगता प्राप्ता। वर्षाकाले इमे सर्वेपि वृक्षाः पुष्पपूर्णा भवन्तीति पूर्वसर्ग एव स्पष्टम् ॥१३॥

> शेफालिकाकुसुमगन्धमनोहराणि
> स्वस्थस्थिताण्डजकुलप्रतिनादितानि ।
> पर्यन्तसंस्थितमृगीनयनोत्पलानि
> प्रोत्कण्ठयन्त्युपवनानि मनांसि पुंसाम् ॥१४॥

शेफालिकेति । शेफालिकाया निर्गुण्ड्या कुसुमानां पुष्पाणां गन्धेन सुवासेन मनोहराणि सुन्दराणि । स्वस्थं पीडारहितं यथास्यात्तथा स्थितानामुपविष्टानाम् अण्डजानां पक्षिणां कुले समूहे । प्रतिनादितानि प्रतिशब्दितानि । पर्जन्यादिपीडानाशात् स्वस्थस्थितानां पक्षिणां मधुरं शब्दैर्नादितानीत्यर्थः । यत्तु तावदात्तजलादिना शाखास्वस्थिताना इत्यथं गमनं मनोरमं । तत्राशाम्य पूर्वर्तुनैव विहितत्वेन तदानीं दस्य पूर्वानुभूतत्वात् । पर्यन्तं आसमन्तात् संस्थितानामुपविष्टानां मृगीणां नयनान्येवोत्पलानि नेत्रानन्दकराणि येषां तान्युपवनानि पुंसां पुरुषाणां मनांसि प्रोत्कण्ठयन्ति उत्कण्ठायुक्तानि कुर्वन्ति ॥ १४ ॥

> कल्हारपद्मकुमुदानि मुहुर्विधुन्वं
> स्तत्संगमादधिकशीतलतामुपेतः ।
> उत्कण्ठयत्यतितरां पवनः प्रभाते
> पत्रान्तलग्नतुहिनानि हरंस्तरूणाम् ॥ १५ ॥

कल्हारेति । प्रभाते प्रातःकाले कल्हारं रक्तकमलं पद्मं नलिनं कुमुदं सितकमलं च तानि मुहुर्वारंवारं विधुन्वन्कम्पयन् । तत्संगमात्तेषां कल्हारादीनां भगमात्संबन्धादधिकशीतलत्वामत्यन्तशैत्यमुपेतः प्राप्तः पत्राणां पर्णानां प्रान्ते प्रान्तभागे लग्नानि सक्तानि तुहिनानि तुषारान् हरन् पवनोऽतितरामत्यन्तमुत्कण्ठयति उत्सुकयति । पत्रान्तलग्नतुहिनाम्बु विधूयमान इति पाठस्तु न सम्यक् । विधूयमान इति हि कर्मणि शानन्तं तस्य कर्मण एव विशेषणत्वस्य न्याय्यत्वेन कर्तरि

१ D G. J 'राग' २ B 'शाखास्थित' 'वृक्षस्थित' 'गुल्मस्थित', 'स्वच्छस्थित' 'गण' ४ प्रतिवादितानि' ५ 'युनाम्' - K. 'कुसुमानि ७ 'मुदा' ८ K 'उपेत'. ९ B 'सोत्कं करोति वनिताम' 'सोत्कं करोति वनिता' 'सोत्कं करोति हृदयम्' १० D J. N. B. 'तुहिनाम्बुविधूयमान' — 'विधुन्वन् तनहमानाम्'.

रवर्णैर्व्याप्तं व्योमाकाशं स्फुटैः प्रफुल्लैः कुमुदैः कुवलयैश्चिता अवकीर्णास्ते-षाम्। स्थिता राजहंसा तेषाम्। "जातिकालसुखादिभ्यः परा निष्ठा वक्तव्ये"ति वार्तिकेन निष्ठान्तस्य स्थितशब्दस्य परनिपातः। मरक्तमणेर्गारुत्मतरत्नस्य भा इव भा. प्रभा यस्य तेन वारिणोदकेन भूषितानामलंकृताना तोयाशयाना जलधारा-णाम्। अतिशयमत्यन्तं रूपं स्वरूपं यस्यास्ता श्रियं कान्तिं वहति धारयति श-रदि गगनसलिलनैर्मल्यप्रसिद्धेरिति भावः। मालिनीवृत्तम् ॥ २१ ॥

शरदि कुसुमसङ्गाद्वायवो वान्ति शीता
विगतजलदवृन्दा दिग्विभागा मनोज्ञाः।
विगतकलुषमम्भः श्यालिपङ्का धरित्री
विमलकिरणचन्द्रं व्योम ताराविचित्रम् ॥ २२॥

शरदीति। शरदि शरदृतौ वायवः कुसुमाना पुष्पाणां संगात्संबन्धाच्छी-तलाः शाता यान्ति वहन्ति। विगतानि नष्टानि जलदानां मेघानां वृन्दानि चया येभ्यस्ते दिग्विभागाः ककुप्प्रान्ता मनोज्ञाः सुन्दराः विशदजलदवृन्दा इति पाठो-ऽपि साधु। यतोऽस्मिन्नृतौ तोयविरहितानां विशदानां मेघानामुपलम्भात्। अम्भ उदकं विगतं विशेषेण नष्टं कलुष्यं यस्य तत् कलुषशब्दो भावप्रधानोऽङ्गी-कार्यः सर्वथा मलरहितत्वात्संग्राह्यमित्यर्थः। अत एव "नादेयं नादेयं शरदि वसन्ते च नादेयम्" इति सुभाषितोक्तिरपि युज्यते। धरित्री पृथ्वी शालिपक्वा पक्वाः शाल्यो यस्या सा तथाभूता। जातिकालसुखादिभ्यः परा निष्ठेति वार्तिकेन पक्वशब्दस्य परनिपात.। श्यानपङ्केति पठि श्यानः शुष्कः पंकः कर्दमो यस्यास्तथा-भूतेत्यर्थः। विमला. स्वच्छाः किरणा अंशवो यस्य तादृशश्चन्द्रो यस्मिंस्तथाभूतं व्योमाकाशं ताराभिस्तारकैर्विचित्रं चमत्कृतिजनकमित्यर्थः ॥ २२ ॥

अत्र द्वौ श्लोकौ क्षेपकौ तौ व्याख्यायेते।

करकमलमनोज्ञाः कान्तसंसक्तहस्ता
वदनविजितचन्द्राः काश्चिदन्यास्तरुण्यः।

१ 'सुरभि'. २ B. N. K. 'कुमुद'. ३ 'तोयात्'. ४ D. J. 'यान्ति'. ५ 'विशद' व्यपगतजलवृन्दा दिश्यम्पाथ मेघाः ६ D. N. श्यानपङ्का J. 'श्यामपङ्का' 'शुष्कपङ्का'.

*This and the following verse appear to be interpolations and they have been printed as such by G. and N.. B. incorporates them in the body of the book and numbers them as if they by the author. D. J. and J. 2 do not print at all.

चित्रकुसुमसुगन्धि प्रायशो यान्ति वेश्म
प्रबलमदनहेतोस्त्यक्तसंगीतरागाः ॥ १ ॥

करेति । करकमलेन हस्ताम्बुजेन मनोज्ञाः सुन्दराः कान्तो प्रियस्करे संसक्तो हस्तो यासां ताः कान्तेन हस्ते धृता. कान्तस्कंधे स्थापितहस्ता इत्यर्थः । वदनेन विजितस्तिरस्कृतश्चन्द्रो याभिस्ता. । काश्चिदस्मात्तरण्यः प्रबलमदनहेतोः “ षष्ठी हेतुप्रयोगे ” इत्यनेन षष्ठी । त्यक्तः संगीते गाने रागः प्रेमा याभिस्तथाभूताः सत्यः चित्रैर्विचित्रैः कुसुमैः पुष्पैः सुगंन्धि सुरभि वेश्मार्थाच्छय्यागृहं प्रायशो यान्ति प्रतिगच्छन्तीति भावः । अत्रान्येषां पाठाना क्लिष्टत्वादनादरः ॥ १ ॥

सुरतरसविलासाः सत्सखीभिः समेता
असमरसविनोदं सूचयन्ति प्रकामम् ।
अनुपममुखरागा रात्रिमध्याविनोदं
शरदि तरुणकान्ताः सूचयन्ति प्रमोदात् ॥ २ ॥

सुरतेति । सतीभिः सखीभिः समेताःसुरतरसस्य विलासाःप्रकाममत्यन्तमसमस्य सर्वोत्कृष्टस्य रसस्य विनोदं सूचयन्ति । तथा शरदि तरुणकान्ताः तरुणानां कान्ता भार्याः अथवा तरुणः कान्तो यासां ताः । अनुपमो निरुपमो मुखराग आननकान्तिर्यासां ताः प्रमदाः रात्रिमध्ये कृत आ सम्यग्विनोदं प्रमोदात् सूचयन्ति । अस्य क्लिष्टत्वादेव कालिदासकृतोऽयमिति न निश्चयः । नहीदृशं क्लिष्टं काव्यं तादृशस्य कवेरस्ति ॥ २ ॥

दिवसकरमयूखैर्बोध्यमानं प्रभाते
वरयुवतिमुखाभं पङ्कजं जृम्भतेऽद्य ।
कुमुदमपि गतेऽस्तं लीयते चन्द्रबिम्बे
हसितमिव वधूनां प्रोषितेषु प्रियेषु ॥ २३ ॥

दिवसकरेति । प्रभातेऽद्यमुखे । दिवसकरस्य भानोर्मयूखैः रश्मिभिर्बोध्यमानं विकास्यमानं पंकजं कमलमद्य वरयुवतिः श्रेष्ठा कामिनी, तस्या मुखस्य आभेव कान्तिरिवाभा यस्य तादृशं जृम्भते शोभते । कुमुदं कैरवं चन्द्रबिम्बे दृग्गते सम्यगस्ताचलमारूढे सति, प्रियेषु रमणेषु प्रोषितेषु दूरदेशगतेषु वधूनां कामिनीनां हसितमिव हास्यमिव लीयते क्षीणं भवति । चन्द्रविकासिकमलमस्तंगते चन्द्रे प्रोषितवधूहास्यमिव निमीलतीत्यर्थः । म्लायत इति पाठः सुगमः ॥२३ ॥

१ N. रचितकुसुमगन्धि. २ G. B. प्राविशन्तीव वेश्म. ३ N. हेतोः सूक्तसंगीतरम्या . ४ B G. निरामाद् ५ N. असमदार. ६ B. G. सूचयन्त्यप्रकामम्. ७ N. अनुपममुखरागैः. ८ N. श्रोणिमध्ये. ९ N. प्रमोदान्. १० ' शोभते. ' ११ ' कुमुदमुपगतश्रीर्लीयते. ' १२ ' म्लायते. , १३ D. ' चन्द्रबिम्बम्. '

अमितनयनलक्ष्मीं लक्षयित्वोत्पलेषु
क्वणितकनककाञ्चीं मत्तहंसस्वनेषु ।
अधररुचिरशोभां बन्धुजीवे प्रियाणां
पथिकजन इदानीं रोदिति भ्रान्तचित्तः ॥ २४ ॥

असितेति । पथिकजनः पान्थवर्ग इदानीं प्रियाणां स्वप्रेयसीनाम् । असितानां कृष्णानां नयनानां लक्ष्मीं शोभाम् उत्पलेषु नीलकमलेषु । क्वणितां सशब्दां या कनककाञ्चीं सुवर्णमेखलां तां मत्तहंसस्वनेषून्मत्तहंसध्वनिषु । अधरोष्ठस्य रुचिरां मनोहरां शोभां बन्धुजीवे बन्धूकपुष्पे च लक्षयित्वा तर्कयित्वा स्मृत्वेत्यर्थः । भ्रान्तचित्तः सन् भ्रान्तं भ्रमणयुक्तं चित्तं यस्य तादृशः सन् रोदिति । अश्रुनिपातं करोति ॥ २४ ॥

स्त्रीणां निधाय वदनेषु शशाङ्कलक्ष्मीं
काम्यं च हंसवचनं मणिनूपुरेषु ।
बन्धूककान्तिमधरेषु मनोहरेषु
क्वापि प्रयाति सुभगा शरदागमश्रीः ॥ २५ ॥

स्त्रीणामिति । सुभगा मनोहरा शरदागमश्रीः शरदृतुशोभा स्त्रीणां युवतीनां वदनेषु मुखेषु शशाङ्कलक्ष्मीं चन्द्रस्य शोभाम् । काम्यं मनोहरं हंसवचनं हंसकूजितं मणिनूपुरेषु रत्नखचितमञ्जीरेषु । हास्ये विशुद्धवदने कुमुदार्थस्पर्धिनीति श्रीमिति च पाठद्वयमप्यशुद्धं प्रमादागतमिति भाति । सर्वथा श्रीमितिरूपाभावात्प्रथमान्तपदस्य प्रकृतानुपयोगाच्च । बन्धूकस्य कान्तिं लावण्यं मनोहरेष्वधरेषु निधाय संस्थाप्य । क्वापि कुत्राप्यज्ञातप्रदेशं प्रयाति गच्छति । एतेन शरदागमकालः समागत इति सूचितम् ॥ २५ ॥

आशीर्वचनपूर्वकमुपसंहरति ।

विकचकमलवक्त्रा फुल्लनीलोत्पलाक्षी
विकसितनवकाशश्वेतवासो वसाना ।

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१ कान्तिम्. २ J. कान्तिम्. ३ हंसी. ४ K. प्रियायाः ५ J. D. वानवेता. ६ J. G N. D. 'विहाय,' 'विधाय.' ७ 'स्पर्शः.' ८ काम्यं तु. B. हास्ये विशुद्धवदने कुमुदारस्पर्धाम्, हास्ये विशुद्धवदने कुमुदाकरश्रीः. ९ पुरम १० K. कुसुमितनवकाशा व्याकुलालम्बिना गा. B. कुसुमितनवकाशा श्वेतरागा वसाना. विकसितनवकाशा संकुला. ।. कुसुमितनवकाशा व्याकुलालम्बिवासा. कुसुमितनवकाशा व्याकुलाल-

कुमुदरुचिरहासा कामिनीवोन्मदेयं
प्रतिदिशतु शरद्वश्चेतसि प्रीतिमग्र्याम् ॥ २८ ॥

इति श्रीकालिदासकृतावृतुसंहारे शरद्वर्णनं नाम
तृतीयः सर्गः ॥ ३ ॥

विकचेति । विकचं प्रफुल्लं कमलमेव वक्त्रमाननं यस्याः सा पक्षे विकचकमलमिव वक्त्रं यस्याः । फुल्लानि विकसितानि नीलोत्पलान्येवाक्षिणी यस्याः सा । पक्षे फुल्लनीलोत्पलमिवाक्षिणी यस्याः । विकसितं यन्नवकाशं नवकाशकुसुममेव श्वेतवासः शुभ्रवसनं वसाना दधाना । पक्षे विकसितनवकाशमिव श्वेतवासो वसाना । विकसितनवकाशाऽमंकुलालम्बिवस्त्रेति पाठे विकसितनवकाशमेव अमंकुलमालम्बि वस्त्रं यस्याः इत्यर्थोऽर्थो ज्ञेयः । कुमुदान्येव रुचिरो मनोहरो हासो हास्यं यस्याः सा । पक्षे कुमुदमिव रुचिरो हासो यस्याः सा इयं शरद् उन्मदोन्मत्ता कामिनीव युवतिरिव वो युष्माकमग्र्यां श्रेष्ठां प्रीतिं प्रेम प्रतिदिशतु यच्छतु । मालिनीवृत्तम् ॥ २६ ॥

इति महाकविश्रीकालिदासकृतऋतुसंहारव्याख्यायां बालबोधिन्यां
तृतीयः सर्गः ॥



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१ N. कान्तिः. जनितरुचिरहासा जनितरुचिरकान्तिः २ चोन्मदेयम्, चोन्मदाय. ३ B. K. उपदिशतु परिदिशतु. ४ B. चेतसाम्, चेतसि. ५ इमाम् K. अमाम्,

चतुर्थः सर्गः

हेमन्तवर्णनम् ।

अथ क्रमागतं हेमन्तं वर्णयति ।

> नवप्रवालोद्गमसस्यरम्यः
> प्रफुल्ललोध्रः परिपक्वशालिः ।
> विलीनपद्मः प्रपतत्तुषारो
> हेमन्तकालः समुपागतः प्रिये ॥ १ ॥

नवेति । हे प्रिये नवाना नवीनाना प्रवालाना पर्णानामुद्गम उत्पत्ति सस्यानि कृषिफलानि च तै रम्यो मनोहर । प्रफुल्ला उत्फुल्ला संजातपुष्पा इति यावत् लोध्रा गालववृक्षा यस्मिन् "गालव. सावरो लोध्र" इत्यमर । परिणता पक्वा शालय कलमा यस्मिन्स । विलीनानि ग्लानानि पद्मानि यस्मिन् सः प्रपतंस्तुषारो हिमं यस्मिन् स अयं हेमन्तकाल समुपागत सम्यक्तया प्राप्त.। उपेन्द्रवज्रावृत्तम् तल्लक्षणम् "उपेन्द्रवज्रा जतजास्ततोगौ" इति ॥ १ ॥

> मनोहरैः कुङ्कुमरागरक्तैः
> स्तुषारकुन्देन्दुनिभैश्च हारैः ।
> विलासिनीनां स्तनशालिनीनां
> नालंक्रियन्ते स्तनमण्डलानि ॥ २ ॥

मनोहरैरिति । स्तनैरोजैः शालन्ते शोभन्ते ता स्तनशालिन्यस्तासा विलासिना स्तनमण्डलानि कुचकुम्भा मनोहरैः कुङ्कुमस्य काश्मीरजस्य रागेण रक्ता लोहितास्तै । तुषारस्तुहिन कुन्दं माघ्यकुसुममिन्दुश्चन्द्रश्च तन्निभा सदृशास्तैश्च हारैः कुङ्कुमरागादक्तै स्रग् शुभ्रैरिति द्विविधैर्हारैरित्यर्थ । नालंक्रियन्ते न भूष्यन्ते रमणैरिति शेष । केचित्तु नालंक्रियन्त इत्ययमेव पाठ उत्तरश्लोकानुगुण उत्तरत्रालंकारधारणाभावस्य वर्णितत्वादित्याहु । अन्ये तु नालंक्रियन्त इति पाठो न समीचीन । धारणाभावे हाराणा कुङ्कुमरक्तत्वं नैव संभवति .... नालंक्रियन्त इत्येव पाठ सम्यक् शैत्यादलंकारत्यागेऽपि कुङ्कुमविलेपनेन समुद्दर्गोष्मणां स्तनानामुपन्यलंकारधारणस्यैव योग्यत्वात् । सर्वालंकारत्यागेऽपि मौक्तिकमालाधारणेऽप्यादरो युवतीनां प्रदर्शितेऽनेन वर्णनेन । यदि तु नालंकि-

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१ यव २ K. पुष्प ३ गलत्तुषार . विलीनपद्मः. ४ B. N. D. ५ मनोरमैः ६ B. कुङ्कुमरागपिङ्गै.. कुङ्कुमरागपिञ्जरैः चन्दन: ७ नवयौवनानाम्. ८ K. N. D. अलंक्रियन्ते.

यन्त इति पाठ एवाप्रशस्तः "चन्दनगौरैः" इति पाठो प्रायः । चन्दनस्य शीतस्पर्शत्वेनावरणेन तेनातिस्तुषाराणां मासानामधर्म्यम् उक्तम् इति वदन्ति ॥ २ ॥

न बाहुयुग्मेषु विलासिनीनां
प्रयान्ति सङ्गं वलयाङ्गदानि ।
नितम्बबिम्बेषु नवं दुकूलं
तन्वंशुकं पीनपयोधरेषु ॥ ३ ॥

नेति । विलासिनीनां बाहुयुग्मेषु हस्तयुगलेषु वलयानि कटकानि अङ्गदानि केयूराणि च सङ्गं सम्बन्धं न प्रयान्ति न लभन्ते तेषां शीतस्पर्शत्वादिति भावः । नवं नूतनं दुकूलं क्षौमम् "क्षौमं दुकूलं स्यात्" इत्यमरः । नितम्बबिम्बेषु कटिपश्चाद्भागेषु । तनु सूक्ष्मम् अंशुकं वसनं कञ्चुकादि पीनपयोधरेषु पुष्टस्तनेषु । अत्र प्रतिवाक्यं प्रयान्तीति वचनविपरिणामेनान्वेति ॥ ३ ॥

काञ्चीगुणैः काञ्चनरत्नचित्रै-
र्नो भूषयन्ति प्रमदा नितम्बान् ।
न नूपुरैर्हंसरुतं भजद्भिः
पादाम्बुजान्यम्बुजकान्तिभाञ्जि ॥ ४ ॥

काञ्चीति । प्रमदाः स्त्रियो नितम्बान् कटिपश्चाद्भागान् काञ्चनेन स्वर्णेन रत्नैर्मणिभिश्च चित्रैर्विचित्रैरलङ्कृतैरिति यावत् । काञ्चीगुणैः रशनाकलापैर्नो भूषयन्ति नालङ्कुर्वन्ति । अम्बुजस्य पद्मस्य कान्तिं शोभां भजन्तीति पादाम्बुजानि चरणसरोरुहाणि हंसरुतं मरालशब्दं भजद्भिः सेवमानैरनुकुर्वद्भिरिति यावत् । नूपुरैर्मञ्जीरैर्न भूषयन्ति । पादाम्बुजान्यम्बुजकान्तिभाञ्जीति पुनरुक्तम् । पादाम्बुजान्यम्बुजशोभितानीति पाठे शुभयानं यत्र शोभितं शोभा । पादाम्बुजानामम्बुजस्य शोभा हंसरुतं भजद्भिर्नूपुरैः शोभितत्वाद्युक्तम् । उपजातिश्छन्दः । "स्यादिन्द्रवज्रा यदि तौ जगौ गः उपेन्द्रवज्रा जतजास्ततो गौ । अनन्तरोदीरितलक्ष्मभाजौ पादौ यदीयावुपजातयस्ताः" इति तल्लक्षणम् ॥ ४ ॥

गात्राणि कालीयकचर्चितानि
सपत्रलेखानि मुखाम्बुजानि ।
शिरांसि कालागुरुधूपितानि
कुर्वन्ति नार्यः सुरतोत्सवाय ॥ ५ ॥

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१ J. २ 'केयूर' ३ ... ४ B. ... ५ D. N. नितम्बम् ६ पादाम्बुजान्यम्बुजशोभितानि ७ ... ८ ...म्बुजानि. ९ D. ...

गात्राणीति । नार्यः प्रमदाः सुरतोन्मवाय सुरतक्रीडायै गात्राण्यवयवान् कालीयकेन नायकेन पीतचन्दनेन चर्चितानि लिप्तानि कुर्वन्ति । मुखाम्बुजानि वदनकमलानि पत्रलेखया कपोले कस्तूरिकाचनाविशेषेण महितानि । शिरांसि कालागुरुणा कृष्णचन्दनेन धूपितानि वासितानि कुर्वन्ति ॥ नखाम्बुजानीति पाठोऽपि सुगमः । नखानां प्रमदाभिर्मण्डनस्य प्रसिद्धत्वात् ॥ ५ ॥

रतिश्रमक्षामविपाण्डुवक्त्रा
सम्प्राप्तहर्षाभ्युदये तरुण्यः ।
हसन्ति नोच्चैर्दशनाग्रभिन्नान्
प्रपीड्यमानानधरानवेक्ष्य ॥ ६ ॥

रतीति । रतिश्रमेण सुरतश्रमेण क्षामं कृशं विपाण्डु पाण्डुरं वक्त्रं यासां ताः तरुण्यः । हर्षस्यानन्दस्याभ्युदये उदये प्राप्तेऽपि । दशनानां रदनानामग्रैः कोटिभिः भिन्नान् छिन्नान् अतएव प्रपीड्यमानानधरानवेक्ष्योच्चैर्न हसन्ति । दशनपीडा वा धर्षणा चुम्बन इत्यर्थः । हास्यसमये पीडाधिक्यं जायते विशेषतो हिमकाल इति ह्यनुभवसिद्धम् ॥ ६ ॥

पीनस्तनोरःस्थलभागशोभा
मासाद्य तत्पीडनजातखेदः ।
तृणाग्रलग्नैस्तुहिनैः पतद्भि
राक्रन्दतीवोषसि शीतकालः ॥ ७ ॥

पीनेति । पीनौ पुष्टौ स्तनौ यस्मिंस्तादृशस्योरस्थलभागस्य वक्षसः शोभां कान्तिम् । कान्तिमदुरःस्थलमित्यर्थः । आसाद्य प्राप्य । "सविशेषणे हि विधिनिषेधौ विशेषणमुपसंक्रामतः सति विशेष्य बाधे" इति न्यायेन शोभाया प्राप्त्यसम्भवे तादृशोपलक्षितोरःस्थलस्य प्राप्तिरिति भावः । स्पर्शोपलक्षणार्थं शीतकालेन स्तनाश्रयः कृत इति तात्पर्यार्थः । स्तनोरःस्थलेति पाठे स्तनौ चोरःस्थलं च स्तनोरःस्थलम् । प्राण्यङ्गत्वादेकवद्भावः । तस्य शोभाम् । शोभितस्तनोरःस्थलमित्यर्थः । तत्पीडनेन स्तनादीनां पीडनेन जातः उत्पन्नः खेदो दुःखं यस्य सः रतनमदनरेत्यर्थः तत्स्थलस्यापि मर्दनाद् दुःखमिति भावः । शीतकाल उषसि प्रत्यूषे तृणाग्रेषु घासाग्रभागेषु लग्नैः संसक्तैः पतद्भिस्तुहिनैः हिमकणैः । "इव" इति भाषायाम् । आक्रन्दतीव व्याक्रोशतीव । अत्रप्रस्तुत प्रतमनुसारेणन पुरुषादिपीडनेन दुःखितस्य शीतकालस्य रोदनाशुत्वेनो त्प्रेक्षितमिति [illegible] । किंवा भागशोभामित्यत्र एकस्या स्थितिमित्यर्थः इति

१ B प्रालेयशिशिरवारुतः २ B. प्रामाधारोऽभ्युदयम्, प्राप्तानिहर्षाभ्युदये D N सम्प्राप्तहर्षाभ्युदया ३ नोच्चैः ४ K प्रभिन्नरागान्, भग्नरतरागान् B अधरान्. ६ भाग ३ स्थले

वदन्ति । अन्ये तु आनायैर्लब्धमत्स्यार्थं । इतोभिन्नपदार्थदर्शनावलोकनेन च दुःखं शीतकालस्येति कथयन्ति ॥ ७ ॥

प्रभूतशालिप्रसवैश्चितानि
मृगाङ्गनायूथविभूषितानि ।
मनोहरक्रौञ्चनिनादितानि
सीमान्तराण्युत्सुकयन्ति चेतः ॥ ८ ॥

प्रभूतेति । प्रभूतैर्बहुलैः शालिप्रसवैः कलमोद्गमैश्चितानि व्याप्तानि । मृगाङ्गनानां हरिणीनां यूथेन समूहेन विभूषितान्यलंकृतानि मनोहरैः सुन्दरैः क्रौञ्चैः पक्षिविशेषैर्निनादितानि प्रतिशब्दितानि सीमान्तराणि ग्रामप्रान्तभागाश्चेतो मानसम् रसिकस्येति शेषः । उत्सुकयन्त्युत्कण्ठायुक्तं कुर्वन्ति ॥ ८ ॥

प्रफुल्लनीलोत्पलशोभितानि
सोन्मादकादम्बविभूषितानि ।
प्रसन्नतोयानि सशैवलानि
सरांसि चेतांसि हरन्ति पुंसाम् ॥ ९ ॥

प्रफुल्लेति। प्रफुल्लैर्विकसितैर्नीलोत्पलैर्नीलकमलैः शोभितानि। सोन्मादैर्मत्तैः कादम्बैः कलहंसैः । "बदक" इति महाराष्ट्रभाषायाम् । विभूषितानि प्रसन्नं स्वच्छं तोयमुदकं येषां तानि । शैवलेन सहितानि सरांसि सरोवराणि पुंसां चेतांसि हरन्त्याकर्षन्ति । शारदिककादम्बविघट्टितानीति पाठस्तु न समीचीनः शरदृतोः पर्यवसितत्वात् समुद्रयायिनां सरःस्ववस्थानासंभवात् ॥ ९ ॥

अग्रिमः क्षेपकः श्लोकः स च तदवलोकनेन एव कुकविकृत इत्यवगम्यते । अस्तु वा । सोऽपि संगच्छत इत्यप्रसिद्धत्वादिव कालिदासकाव्यमध्यस्थो वन्दनीय इति व्याख्यायते ।

*मार्गं निरीक्ष्यातिनिरस्तनीरं
प्रवासखिन्नं पतिमुद्वहन्त्यः ।
प्रवेक्ष्यमाणा हरिणेक्षणाक्ष्य-
प्रबोधयन्तीव मनोरथानि ॥ १० ॥

मार्गमिति । अत्र मनोरथानीति लिङ्गव्यत्ययः कुकवेर्भ्रान्तिर्वा । अतो

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१ प्रभूत. २ प्रसवै.. ३ विलसितानि. ४ प्रभूत. ५ भूषितानि. ६ B. शारदिककादम्बविघट्टितानि. शारदिककादम्बविघट्टितानि. सहंसकादम्बविघट्टितानि. ७ प्रसन्न. ८ J. D. G. N. मुत्सुकानि. ९ यूनाम्.

* B. D. J. and J. 2 do not print this verse. G. and N. print it as an interpolation

"मनोरथान् हि" इति पाठो व्याख्यासौलभ्यायाङ्गीक्रियते। मनोरथानेव कुर्म इति विहराम इत्यादीन् उद्वहन्त्यो धारयन्त्यो हरिणेक्षणे इव मृगनेत्र इवाक्षिणी नयने यासां ता कामिन्य । अतिनिरस्त नष्ट नीरमुदकं यस्मात्तादृश मार्गे निरीक्षणावलोकस्य । समागम प्रवासकाल इति विचिन्त्येत्यर्थः । प्रवासे प्रवमने खिन्न दुःखिन पतिं भर्तारं प्रतीक्षमाणा प्रवाक्षमाणा इत्यपेक्षितम् । प्रतीक्ष माणा पश्यन्त्य प्रबोधयन्तीव मनोरथानुद्दापयन्तीव । खिन्नो भर्ता प्रवासाय न गच्छत्विति स्वमनोरथा पूर्णा भविष्यन्तीत्यवगम्य तान् वर्धयन्तीवेति व्याख्या पनीयम् ॥

पाकं व्रजन्ती हिमजातशीतै-
राधूयमाना सततं मरुद्भिः ।
प्रिये प्रियङ्गु प्रियविप्रयुक्ता
विपाण्डुतां याति विलासिनीव ॥ १० ॥

पाकमिति । हे प्रिये हिमेन तुहिनेन जातान्युत्पन्नानि यानि शीतानि तै पाकं परिपाकं व्रजन्ती गच्छन्ती । मरुद्भि पवनैराधूयमाना कम्पमाना प्रियङ्गु श्यामलता । "वाघाटी" इति महाराष्ट्रभाषायाम् । प्रियेण कान्तेन विप्रयुक्ता वियुक्ता विलासिनीव सुन्दरीव विपाण्डुतां पाण्डुत्वं याति गच्छति । उपमालंकार ॥ १० ॥

पुष्पासवामोदसुगन्धिवक्त्रो
निश्वासवातैः सुरभीकृताङ्ग ।
परस्पराङ्गव्यतिषङ्गशायी
शेते जन कामशरानुविद्ध ॥ ११ ॥

पुष्पेति । पुष्पासवस्य कुसुमोद्भवस्य मद्यविशेषस्यामोदेन सुवासेन सुगन्धि सुरभि वक्त्रं आननं यस्य स । निश्वासानां श्वासानां वातैः पवनैः सुरभीकृतं सुगन्धितम् अङ्गम् शरीरं यस्य स कामशरैर्मदनबाणैरनुविद्धस्ताडित परस्पराङ्गानामन्योन्यशरीराणां व्यतिषङ्ग मर्द यस्मिन्यथा स्यात्तथा शेते जन लोक कामियुगलं शेते स्वपिति। ईर्ष्यावशयापरस्परमुखमोदानेच्छया वा कामशरेण ताडितेन पीडितेनेत्यर्थः । परस्पराङ्गव्यतिषक्त इति पाठो न युक्त व्यतिषिक्त इत्यस्य भिन्न इत्यर्थात् व्यतिषिक्त इत्यस्य गलत इति व्याख्यानं असमञ्जसमेव ॥ ११ ॥

दन्तच्छदै सव्रणदन्तचिह्नै
स्तनैश्च पाण्यग्रकृताभिलेखै ।

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१ B पक्वानि गच्छन्ति दीप्यमाना । २ पुष्पासवामोद ३ D आमोद ४ दृष्टान्त ५ B. K व्यतिषक्त D G N J. ..... व्यतिषिक्त व्यतिषक्त इति भिन्नः ६ N J स्य ..... कामशरानुविद्धैः ८ पाण्यग्रकृताभिलेखैः

संसूच्यते निर्दयमङ्गनानां
रतोपभोगो नवयौवनानाम् ॥ १२ ॥

दन्तच्छदैरिति । नवयौवनानां तरुणीनाम् । व्रणेन क्षतेन सहितानि दन्तचिन्हानि रन्ध्राऽङ्कानि येषु तैः दन्ताश्छाद्यन्ते यैस्तैर्दन्तच्छदैरधरोष्ठैः । पाण्यग्रैः करग्रैर्नखैरिति यावन्नखतोऽभिलसः सुरतकालोत्पादितं चिन्हं येषु तैः स्तनैः कुचैश्च निर्दयं दयारहितं यथा स्यात्तथा। "तस्मादेषा रहसि भवता निर्दयं पीडनीया। मन्दाक्रान्ता विसृजति रसं नेक्षुयष्टिः समग्रम्" इति केनापि कविनोक्तप्रकारेण यथास्यात्तथेत्यर्थः । रतोपभोगः सुरतोपभोगः संसूच्यते ज्ञाप्यते ॥ १२ ॥

काचिद्विभूषयति दर्पणयुक्तहस्ता
बाला विलोलचिकुरं वदनारविन्दम् ।
दन्तच्छदं प्रियतमेन निपीतसारं
दन्ताग्रभिन्नमवकृष्य निरीक्षते च ॥ १३ ॥

काचिदिति । दर्पणयुक्त आदर्शयुक्तो हस्तो यस्याः सा काचिद्बाला विलोलाश्चलाश्चिकुरा यस्य तत् वदनारविन्दमरविन्दमिव वदनम् । "उपमितं व्याघ्रादिभिः सामान्याप्रयोगे" इत्यनेन समासः विभूषयति । प्रियतमेन प्राणनाथेन निपीतः सारो यस्य तं दन्ताग्रैर्भिन्नं चुम्बन इति शेषः दन्तच्छदमधरोष्ठमवकृष्य बहिराकृष्य निरीक्षते चावलोकते च। बालातपेषु वनितेति पाठे बालार्ककिरणेषु तिष्ठन्ती वनितेत्यर्थः ॥ १३ ॥

अन्या प्रकामसुरतश्रमखिन्नदेहा
रात्रिप्रजागरविपाटलनेत्रपद्मा ।
शय्यान्तदेशलुलिताकुलकेशपाशा
निद्रां प्रयाति मृदुसूर्यकराभितप्ता ॥ १४ ॥

अन्येति । प्रकामसुरतेनात्यन्तक्रीडया खिन्नो देहो यस्याः सा । रात्र्यां प्रजागरेण जागरणेन विपाटले आरक्ते नेत्रपद्मे नेत्रकमले यस्याः सा । शय्यान्तदेशे शय्यान्तप्रान्ते लुलितः लुण्ठितः आकुलः शिथिलः केशपाशः कबरीबन्धो यस्याः सा । स्रस्तांसदेशलुलितेति पाठे स्रस्तः पतितः मुक्त इति यावत् । अत एव अंसदेशे स्कंधदेशे लुलित आकुल केशपाशो यस्याः सेत्यर्थः । मृदुभिः

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१ N. रतोपयोगः. २ J. G. N. D. सक्त. ३ J. G. N. D. बालातपेषु वनिता. ४ प्रियतमेश्च. ५ अपकृष्य. अनुकृष्य. ६ निरीक्षतेऽन्या. ७ B. K. अन्याः ८ B. K. भिन्नदेहा. ९ B. नेत्रयुग्माः K. नेत्रपद्मा. १० N. J. D. स्रस्तांसदेश B. शयान्तरेषु. स्कन्दाङ्गदेश आस्कन्ददेश. ११ ललित. १२ B. K. पाशाः. १३ B. K. प्रयान्ति. १४ B. K. तप्ताः. दिननाथकराभितप्ताः.

कोमलैः सूर्यकरैरर्ककिरणैरभितप्तान्यास्ताः काश्चित्स्त्रियः प्रयान्ति। रात्रिजागरणक्लिष्टा दृष्याम्बिना प्रातः सूर्यकराभितप्ता हिमसमयेऽस्मिन्काले स्वपितीत्यर्थः ॥ १४॥

निर्माल्यदाम परिभुक्तमनोज्ञगन्धं
मूर्ध्नोऽपनीय घननीलशिरोरुहान्ताः ।
पीनोन्नतस्तनभरानतगात्रयष्ट्यः
कुर्वन्ति केशरचनामपरास्तरुण्यः ॥ १५ ॥

निर्माल्येति । घना निविडा नीला कृष्णवर्णा शिरोरुहान्ता केशाग्राणि यासां ताः । पीनौ पीवरावुन्नतावुच्चौ स्तनौ कुचाभ्योस्तयो भरेण भारेणानता किंचिन्नम्रा गात्रयष्टयो यासां ताः अपरास्तरुण्यः । परिभुक्तः उपभुक्तो गन्धो यस्य तत्। निर्माल्यदाम भुक्तपूर्वां कुसुममालां मूर्ध्नोऽपनीय शिरसो दूरीकृत्य केशरचनां कबरीबन्धं कुर्वन्ति । अङ्गना हि प्रातरुत्थाय शिरसो माल्यान्यपनीय कवरी बध्नन्तीत्यर्थः ॥ १५ ॥

अन्या प्रियेण परिभुक्तमवेक्ष्य गात्रं
हर्षान्विता विरचिताधरचारुशोभा ।
कूर्पासकं परिदधाति नखक्षताङ्गी
व्यालम्बिनीलिलितालककुञ्चिताक्षी ॥ १६ ॥

अन्येति । प्रियेण रमणेन परिभुक्तमुपभुक्तं गात्रं शरीरमवेक्ष्य दृष्ट्वा । प्रविमर्दनमिति पाठे आलिङ्गनादिना परिमर्दितमित्यर्थः । हर्षान्विताऽऽनन्दयुक्ता। विरचिता कृताऽधरस्य चारुर्मनोहरा शोभा यया सा । दन्तक्षतानि गोपयितुं कुङ्कुमादिना ताम्बूलेन वा रञ्जितोऽधरो ययेति तात्पर्यार्थः । व्यालम्बिनी लम्बमाना नीला चासौ ग्रथनपेक्षया लुलिता इतस्ततः पतिता येऽलकाः केशास्तैराकुञ्चिते अक्षिणी नेत्रे यस्याः सा । कञ्चुकधारणवेलायां तैलेन या मलिना सा भवतीति केशान् मुखोपरि सम्धार्य परिदधाति कञ्चुकं कामिन्यः । प्रातरुत्थाय विमुक्तानां केशानां बन्धनबन्धं परिहर्तुमन्यो नायाभावात् । मदनुरोधेनेयमुक्तिः । व्यालम्बिनील-ललितालककुञ्चिताक्षीति पाठे व्यालम्बिनिनीलैर्ललितैर्मनोहरैरलकैः केशैः कुञ्चिते आर्द्रीभूते अक्षिणी यस्याः सेत्यर्थः । व्यालम्बिताङ्गुलिलुलितालककुञ्चिताक्षीति पाठस्तु व्यालम्बिनीभिरङ्गुलिभिर्लुलिता सङ्ग्रथिता येऽलकास्तैः कुञ्चिते अक्षिणी यस्याः इत्यभिप्रायेण नेयः । अस्मिन्पाठे प्रथमं केशपाशं व्यालम्बिताङ्गुलिभिर्बध्वा पश्चात्कूर्पासकमङ्गना परिदधातीत्यर्थः कल्पनीयः । अन्यथा कूर्पासकधारणवेलायां

१ G. J. N. D. परिमृष्ट B. परिमृत २ सम्धार्य, ३ स्नात ४ पैनासतरेऽर्धनमनम्रमात्रयष्ठ्य ५ अवरा. ६ प्रविमर्दनम् ७ B. रागे, तत्र ८ G. J. हर्षाद्गतम् B. दृष्टेतम् ९ G. J. सर्व मतान्तरी १० B. J. व्यालम्बिनी वर्लुलितालककुञ्चिताक्षी G. N. व्यालम्बिताङ्गुलि- ११ व्यालम्बिताङ्गुलि।

केशेष्वङ्गुलिसन्न्यस्यावस्थानात् । नखैः क्षतान्यङ्गानि गात्राणि यस्याः सा । रतिवेलायामिति शेषः । अन्या कूर्पासकं चोलम् "चोलः कूर्पासके पुमान्" इत्यमरः । दधाति धारयति । कुर्पासकं परिदधाति नव नताङ्गीति पाठस्तु सुगमः ॥ १६ ॥

अन्याश्चिरं सुरतकेलिपरिश्रमेण
स्वेदं गताः प्रशिथिलीकृतगात्रयष्ट्यः ।
संहृष्यमाणपुलकोरुपयोधरान्ता
अभ्यञ्जनं विदधति प्रमदाः सुशोभाः ॥ १७ ॥

अन्या इति । चिरं बहुकालं सुरतकेलिर्मदनलीला तस्याः परिश्रमेण स्वेदं घर्मं गताः प्राप्ताः प्रशिथिलीकृता गात्रयष्टयो यासां ताः । संहृष्यमाणः पुलको रोमाञ्चो यस्मिंस्तादृश उरुः पीवरः पयोधरान्तः स्तनप्रान्तो यासां ताः । स्वयमेव पृथुलाः स्तना रोमाञ्चोद्गमेन पृथुलतरा जाता इति तात्पर्यार्थः । अतएव सुष्ठु शोभा कान्तिर्यासां ताः प्रमदा अभ्यञ्जनमभ्यङ्गं विदधत्याचरन्ति । श्रमापनोदाय खिन्नगात्रमर्दनमेवोपायः स च प्रमदाभिरास्त ॥ १७ ॥

आशीर्वचनपूर्वकमुपसंहरति ।

बहुगुणरमणीयो योषितां चित्तहारी
परिणतबहुशालिव्याकुलग्रामसीमा ।
विनिपतिततुषारः क्रौञ्चमालापरीतः
प्रदिशतु हिमयुक्तः काल एष सुखं वः ॥ १८ ॥

इति श्रीकालिदासकृतावृतुसंहारे हेमन्तवर्णनं नाम
चतुर्थः सर्गः ॥ ४ ॥

बहुगुणेति । बहुभिरनेकैर्गुणैः रमणीयः योषितां स्त्रीणां चित्तहारी मनोहारी। उपभोगक्षमत्वादिति भावः । परिणतैः पक्वैर्बहुभिः शालिभिः कलमादिधान्यैर्व्याकुला सङ्कुला ग्रामसीमानो ग्रामान्ता यस्मिन् सः । विनिपतितास्तुषारा हिमानि यस्मिन् सः । क्रौञ्चानां मालाभिः पङ्क्तिभिः परीतो युक्तः एष कालो हेमन्तर्तुर्वो युष्मभ्यं सुखं प्रदिशतु ददातु । अत्र एष सुखमित्यत्र विसन्धिर्दोषस्तद्-

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१ B G. N खेदं २ B. संपीड्यमानविपुलोरुपयोधरार्ता G K. संपीड्यमानविपुलो संहृष्यमानविपुलो संहृष्यमाणविपुलो ३ K प्रयञ्जनम् नेत्राञ्जनम् ४ B सुशोभम् ५ इति बहुरमणीय ६ B G. J सीम. ७ K N D सततमतिमनोज्ञ ८ G J. क्रौञ्चनादोपगीत. B. क्रौञ्चनादोपनीत ९ उपदिशतु सुखं वः कल एष नित्यम् १० त्वेषकालम्. ११ B प्रियम्

पेक्षया काल एषोऽतिरम्य इति पाठ एव साधु । पर बहुष्वादर्शपुस्तकेषु स्थितत्वात्सोनाप्त । हिमयुक्तस्त्वेष काल इति पाठे निरर्थकतुशब्दसमहोत सोपि त्याज्य एवेत्यलम् ॥ १९ ॥

इति महाकविश्रीकालिदासकृतऋतुसंहारव्याख्यायां बालबोधिन्यां चतुर्थ सर्ग ॥



पंचमः सर्गः

शिशिरवर्णनम् ।

अथ क्रमप्राप्तं शिशिरं वर्णयति ।

> प्ररूढशालीक्षुचयावृतक्षितिं
> क्वचित्स्थितक्रौञ्चनिनादराजितम् ।
> प्रकामकामं प्रमदाजनप्रियं
> वरोरु कालं शिशिराह्वयं शृणु ॥ १ ॥

प्ररूढेति । वरावुत्तमावूरू यस्यास्तत्सम्बोधने हे वरोरु । प्ररूढानां प्रवृद्धानां शालीनां कलमानामिक्षूणां च चयैः समूहैरावृता वेष्टिता क्षितिः पृथ्वी यस्मिंस्तम् । क्वचित्क्वचित् स्थितानामुपविष्टानां क्रौञ्चानां निनादैः कूजितैः राजितं शोभितम् । प्रकामं पर्याप्तः कामो मदनो यस्मिंस्तम् । "प्रकामं तु निषेवेत मैथुनं शिशिरागमे" इति वैद्यशास्त्रेण कामाधिक्यस्य प्रतिपादितत्वात् अतएव प्रमदाजनस्य युवति-जनस्य प्रियम् [illegible] मदनाविर्भावाद्भिमत [illegible] प्रियतमोऽभवत्कालम् । शिशिर इत्याह्वयोऽभिधानं यस्य तं कालं शिशिरर्तुं शृणु निशामय । [illegible] [illegible] । [illegible] [illegible] पदमनुद्धार्येति पर्यवसान-[illegible] ॥ १ ॥

> निरुद्धवातायनमन्दिरोदरं
> हुताशनो भानुमतो गभस्तयः ।
> गुरूणि वासांस्यबलाः सयौवनाः
> प्रयान्ति कालेऽत्र जनस्य सेव्यताम् ॥ २ ॥

निरुद्धेति । निरुद्धान्यावृतान्याच्छादितानि यानि वातायनानि जालानि यस्य तच्च तन्मन्दिरमगारं तस्योदरं मध्यभागः । "मन्दिरं नगरेऽगारे" इति मेदिनी । हुताशनो वैश्वानरः । भानुमतोऽनन्तरं गभस्तयो रश्मयः । गुरूणि जडानि घनानि वसनानि । ऊर्णावस्त्राणीति यावत् । सयौवना अबलास्तरुण्यः [illegible] इत्येतानि अत्र कालेऽस्मिन्नतौ जनस्य लोकस्य सेव्यतामुपभोग्यतां प्रयान्ति गच्छन्ति ॥ २ ॥

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१ B 'प्ररूढशालिप्रचया' K 'प्ररूढशालिप्रचयैर्मनोहरम' 'प्ररूढशालीक्षुचयैर्मनोहरम' N 'प्ररूढशालीक्षुचयैर्मनोहरम' 'प्ररूढ०' २ B 'निशान्ततः' J 'स्थितचक्र' 'विनिद्रित' 'विलोलचक्र' ३ J 'शोभितम' ४ D 'प्रकामकाम.' 'प्रमोदहेतुम' ५ 'शि-शिरोऽयं' ६ B अथ.

न चन्दनं चन्द्रमरीचिशीतलं
　　न हर्म्यपृष्ठं शरदिन्दुसुन्दरम् ।
न वायवः सान्द्रतुषारशीतला
　　जनस्य चित्तं रमयन्ति सांप्रतम् ॥ ३ ॥

नेति । साम्प्रतमस्मिञ्शीतकाले चन्द्रमरीचिशीतलमित्युभयत्रान्वेति । चन्द्रस्य मरीचयः किरणा इव शीतलं शीतं चन्दनम् । तथा चन्द्रमरीचिभिः शीतलं शरदिन्दुवत्सुन्दरं मनोहरम् । शरदिन्दुनिर्मलमिति पाठे शरदिन्दुवन्निर्मलं स्वच्छं सुधालिप्ति[illegible]भावः । हर्म्यपृष्ठं धनिवासगृहोपरिभूमि "गच्चा" इति महाराष्ट्रभाषायाम् । सान्द्रैर्घनैस्तुषारैस्तुहिनैः शीतला वायवश्चेत्येते जनस्य चित्तं मानसं न रमयन्ति नानन्दयन्ति ॥ ३ ॥

तुषारसंघातनिपातशीतलाः
　　शशाङ्कभाभिः शिशिरीकृताः पुनः ।
विपाण्डुतारागणचारुभूषणा
　　जनस्य सेव्या न भवन्ति रात्रयः ॥ ४ ॥

तुषारेति । तुषाराणां तुहिनानां संघातस्य समूहस्य निपातेन पतनेन शीतलाः शशाङ्कस्य भाभिरिन्दुकान्तिभिः पुनरधिकमित्यर्थः शिशिरीकृताः । "कृभ्वस्तियोगे संपद्यकर्तरि च्विः" इत्यनेन च्विः । [illegible] च्विरिति न वाच्यम् । प्रायोऽद्भुततद्भाव इति वचनद्वयमिति वार्तिकमतान्तर[illegible] बहुभिः प्रयुक्तत्वात् । विपाण्डुः पाण्डुरवर्णस्तारागणो नक्षत्रसमुदाय एव चारु मनोहरं भूषणमलंकारो यासां ता रात्रयो निशा जनस्य सेव्या न भवन्ति । विपाण्डुतारागणचित्रभूषिता इति पाठे तु विपाण्डुना तारागणेन चित्रं यथा स्यात्तथा भूषिता अलंकृता इत्यर्थः । न हि तारागणो गगनस्य [illegible] निर्दिष्टो येन स [illegible] [illegible] ॥ ४ ॥

गृहीतताम्बूलविलेपनस्रजः
　　पुष्पासवामोदितवक्त्रपङ्कजाः ।
प्रकामकालागुरुधूपवासितं
　　विशन्ति शय्यागृहमुत्सुकाः स्त्रियः

स्नानमेवोक्तं नृतीयश्लोकेऽन ओष्ण्यजनकः कुङ्कुमादिरेवाङ्गरागो विलेपनपदेन प्राह्यः। स्रजः कुसुममालाश्च याभिस्ताः पुष्पामवेनं कुसुमजमद्येनाथवा पुष्पामिश्रिता-मद्येनामोदितं सुवासितं वस्त्रपटकजं मुखकमलं याभिस्ताः । सुरासवामोदि-तेति पाठे सुख-सुखकर इत्यर्थः । उत्कण्ठिता- स्त्रियः प्रेमसमन्वितं कालागुरोः कृष्णचन्दनस्य धूपेन वासितं सुगन्धितं गर्भागृहं शयनमन्दिरं विशन्ति स्त्रीणामुत्सुकत्वं पुष्पस्रगादिसंनिधानेन मद्यसेवनेन चेति बोध्यम् ॥ ५ ॥

कृतापराधान् बहुशोऽपि तर्जितान्
सवेपथून् साध्वसलुप्तचेतसः ।
निरीक्ष्य भर्तॄन्सुरताभिलाषिण-
स्त्रियोऽपराधान्समदा विसस्मरुः ॥ ६ ॥

कृतेति । समदा मदसहिता उन्मत्ता इति यावत् । एतेनापराधविस्मरणे कारणत्वं व्यज्यते । स्त्रियः कृता अपराधा मन्तवो येस्तान् "आगोऽपराधो मन्तुश्च"इत्यमरः । बहुशो वारंवारं तर्जितान् भर्त्सितानपि सवेपथून् वेपथुभिः कम्पैः सहितान् । साध्वसेन भीत्या लुप्तं नष्टं चेतो मानसं येषां तान् भर्तॄन् सुरतं संभोग-मभिलषन्तीत्यन्ति तथाविधान् निरीक्ष्य दृष्ट्वा अपराधानन्याङ्गनानिरीक्षणादीन् पूर्वकृतान् विसस्मरुः । तान् कटुभाषणादिभिर्मदूयैव तत्प्रार्थनामनुमेनिर इत्यर्थः ॥ ६ ॥

प्रकामकामैर्युवभिः सुनिर्दयं
निशासु दीर्घास्वभिरामिताश्चिरम् ।
भ्रमन्ति मन्दं श्रमखेदितोरवः
क्षपावसाने नवयौवनाः स्त्रियः ॥ ७ ॥

प्रकामेति । प्रकाममत्यन्तं कामोऽभिलाषो मदनो वा येषां तैर्युवभिस्तरुणैः पुरुषैरित्यनेन पीडायां सामर्थ्यं व्यज्यते दीर्घासु निशासु अस्मिन्नृतौ रात्रयो दीर्घाः सन्ति तदनुरोधेनेदम् । चिरं बहुकालं सुनिर्दयं दयारहितं यथास्यात्तथाऽभिरामिता क्रीडिता उपभुक्ता इति यावत् रतिसुखेऽप्यन्यन्तं पाडिता इत्यर्थः । अत एव श्र-मेण खेदिताः पीडिता ऊरवः सक्थीनि यासां ताः । नवयौवना नवं नूतनं यौवनं

१ 'बहुधाभितर्जितान्.' B. 'बहुशो वितर्जितान्' 'अभितर्जितान्.' 'अधितर्जितान्.' २ B. 'मन्द.' ३ 'शयने.' ४ 'न.' ५ B. 'सुरतेश्च निर्दयम्' D. J. G. N. 'युवभिः सनिर्दयम्' 'सुरतेऽति.' 'सुघनैःम.' ६ B. 'स्वतिपीडिताः.' K. 'स्वभिभाविताः' 'ह्यभिभाविता भृशम्' 'गाढं दयितैश्चिरङ्कम.' ७ J. D. भृशम्. ८ 'भवन्ति' K. 'धमन्ति.' ९ 'अमत्यम.' 'मन्द.' १० G. J. N. D. खेदितोरवः 'मोदितोरवः' 'स्वेदितोरव.

तारुण्य यासां ताः स्त्रिय नवयौवना इत्यनेन पदं गतिमुग्धानुभवत्वेन च पं- डितत्वं व्यज्यते । गत्या अवमानं नाशे प्राप्त काल इत्यर्थः । मन्दं शनैश्चरन्ति संचरन्ति । श्रमखेदितोरस इति पाठस्तु नात्यन्तमनोज्ञः उरःस्थलखेदेन गमने विघ्नाभावादिति दिक् ॥ ७ ॥

मनोज्ञकूर्पासकपीडितस्तनाः
सरागकौशेयविभूषितोरवः ।
निवेशितान्तःकुसुमैः शिरोरुहै-
र्विभूषयन्तीव हिमागमं स्त्रियः ॥ ८ ॥

मनोज्ञेति । मनोज्ञेन मनोहरेण कूर्पासकेन चोलेन पीडिताः स्तनाः कुचा यासां ताः । अनेन कुचानामुन्नतत्वं पीवरत्वं च व्यज्यते । सरागं माञ्जिष्ठादिना रक्तं यत्कौशेयं क्षौमं तेन विभूषिताबलंकृता ऊरू याभिस्ताः स्त्रियः । निवेशितानि स्थापितान्यन्तरन्तर्भागे कुसुमानि पुष्पाणि येषां तैः शिरोरुहैः केशैर्हिमागमं शीत कालं विभूषयन्तीवालंकुर्वन्तीव । अत्र प्रमदाभिः कृतं क्षौमादिधारणं हिमागमालं- करणत्वेनोत्प्रेक्षितमित्युत्प्रेक्षालङ्कारः ॥ ८ ॥

पयोधरैः कुङ्कुमरागपिञ्जरैः
सुखोपसेव्यैर्नवयौवनोन्नतैः ।
विलासिनीभिः परिपीडितोरसः
स्वपन्ति शीतं परिभूय कामिनः ॥ ९ ॥

पयोधरैरिति । विलासिनीभिः अस्य परिपीडितेत्यत्र कर्तृत्वेनान्वयः कुङ्कुमस्य काश्मीरजस्य रागेण पिञ्जरैः पीतवर्णैः । "पिञ्जरोऽश्वान्तरे क्लीवे स्वर्णे पीते च" इति मे- दिनी । सुखेनोपसेव्या उपभोगयोग्यास्तैर्नवयौवनेनोन्नतैः पयोधरैः स्तनैः परिपीडितं मुरःस्थलं येषां ते । अनेन कामिनीभिः स्वयंग्रहाश्लेषसुखेन दृढं परिपीडिता इत्यर्थो व्यज्यते । कामिनः शीतं तुहिनं परिभूय पराजित्य हिमपीडामलब्ध्वेत्यर्थः स्वपन्ति । हिमागम उष्माभिः श्यामाभिः पीनकुचैरुपरिरम्भणेन कामिना शीताभाव सहज एवेति भाव । वाग्भटोऽप्यस्मिन्नृतौ शीतनिवारणोपायमित्थमेवाह "पीवरोरु स्तनश्रोण्यः समदाः प्रमदाः प्रियाः । हरन्ति शीतमुष्णाङ्ग्यो धूपकुङ्कुमयौवनैः" इति ॥ ९ ॥

सुगन्धिनिश्वासविकम्पितोत्पलं

६ B. 'कूर्पासक' 'कूर्पासकपीडित' ... ? I. G. N. D. 'विभूषितोरवः' 'विभूषितोरसः' २ D. G. N. 'यौवनोन्नतैः' 'यौवनोन्नतैः' 'यौवनोद्गतैः' 'यौवनोद्भवैः' ४ B. G. J. ... 'भृशम्' ६ B. 'स्वपन्ति' 'शिशेरते' ७ 'निःश्वास' ८ 'दरम्' 'विकसितोत्पलम्'

मनोहरं कामरतिप्रबोधकम् ।
निशासु हृष्टाः सह कामिभिः स्त्रियः
पिबन्ति मद्यं मदनीयमुत्तमम् ॥ १० ॥

सुगन्धीति । हृष्टा आनन्दिताः स्त्रियः । निशासु रात्रिषु सुष्ठु गन्धो येषां ते सुगन्धयः । "गन्धस्येदुत्पूतिसुसुरभिभ्यः" इत्यनेन समासान्त इकारः । ते च ते निश्वासाश्च तैर्विकम्पितं चालितमुत्पलं यस्मिन्तत् । मनोहरं सुन्दरम् मदनीयमुन्मादकरमत एव कामरतिप्रबोधकं कामसम्बन्धी रते सुरतस्य प्रबोधकमुत्तेजकम् । यद्वा कामे मदने या रतिः प्रेम तस्याः प्रबोधकम् । 'रतिः स्त्री स्मरदारेषु रागे सुरतगुह्ययोः' इति मेदिनी । उत्तममुत्कृष्टं मद्यमासवं कामिभिः प्रियकरैः सह पिबन्ति प्राश्नन्ति ॥१०॥

अपगतमदरागा योषिदेका प्रभाते
कृतनिबिडकुचाग्रा पत्युरालिङ्गनेन ।
प्रियतमपरिभुक्तं वीक्षमाणा स्वदेहं
व्रजति शयनगेहाद्वस्त्रमाकर्षयन्ती ॥ ११ ॥

अपगतेति । अपगतो नष्टो मदरागो यस्याः सा । पत्युः रमणस्यालिङ्गनेन कृतं निबिडं सान्द्रं कुचाग्रं चूचुकं यस्याः सा । एतेन गाढालिङ्गनं द्योत्यते । प्रियतमेन कान्तेन परिभुक्तमुपभुक्तं स्वदेहं स्वशरीरं वीक्षमाणा । वस्त्रं शिथिलं रात्रिस्खलमाकर्षयन्ती समाचीनतया स्थापयन्ती एका योषित् प्रभाते शयनगेहाद्व्रजति शय्यागृहान्निर्गच्छति । वासमन्यद्धसन्तीति पाठोऽसाधुः । वासशब्दस्य पुंस्त्वात् । "वासः कुटी द्वयोः शाले" इत्यमरः ॥ ११ ॥

अगुरुसुरभिधूपामोदितं केशपाशं
गलितकुसुममालं कुञ्चिताग्रं वहन्ती ।
त्यजति गुरुनितम्बा निम्ननाभिः सुमध्या
उषसि शयनमन्या कामिनी चारुशोभा ॥ १२ ॥

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१ B K. 'प्रबोधनम.' २ 'कृष्णासु च कामिनो जनाः ' ३ 'एव ' 'गताम् ' ४ J. 'कृतविततकुचाग्रा ' 'कुचनिबिडकुचा या ' 'कृतविकृतकुचाग्रा.' ५ D. B. 'वीक्ष्यमाणा'. ६ G. J. N. 'वासाद्वासमन्यद्धसन्ती.' 'वासाद्वासमन्यं हसन्ती ' D 'वासाद्वासमन्यद्व्रजन्ती.' ७ 'आमोदितान ' 'धूपाशोभितम् ' 'कुसुमवासामोदितम्.' ८ 'केशपाशान् ' ९ 'मालान.' , १० D. N. 'नम्यती कुञ्चिताग्रम्' B. 'धुन्वती कुञ्चिताग्रम्' 'धुन्वती कुञ्चिताग्रान् '. ११ N. D. निम्नमध्यावगाना ' 'निम्नमध्यावनता. १२ B. 'प्युषसि ' १३ B. 'शयनवासः ' J. 'शयनवासम ' D. 'शयनमध्या ' १४ K B. 'कामशोभा ' 'कामशोभम ' 'कामशोभाम्.'

अगुर्विति । अगुरोः कृष्णागुरोः सुरभिणा सुगन्धिना धूपेनामोदितं सुवासितं कृतसंस्कारमिति यावत् । गलिता,पतिता कुसुममाला पुष्पस्रग्यस्मात्तत् । कुञ्चितानि कुटिलान्यग्राणि यस्य तम् । एतेन केशपाशस्य चारुत्वं बोध्यते । केशपाशं केशसमूहम् । "पाशः केशादिपूर्वः स्यात्संघे" इति मेदिनी । दधन्ती धारयन्ती । तन्वतीति पाठे विस्तारयन्ती समीचीनतया केशान् स्थापयन्तीत्यर्थः । धुन्वतीत्यपि पाठः साधु । गुरु महान्तौ नितम्बौ यस्याः सा । निम्ना गभीरा नाभिर्यस्याः सा । सुष्ठु मध्यो यस्याः सा । चारुशोभा मनोहरकान्तिरस्याः कामिनी । उषसि प्रातःकाले शयनं सद्मं त्यजति । निम्नमध्यावसन्नेतिपाठे निम्नेन नतेन मध्येनात्मना स्थितेत्यर्थः । सुमध्या उपसंत्यत्र विसन्धिरूपो दोष स निखः दूषकतावीजं च बन्धपारुष्यम् । बन्धस्य गाढत्वे हि चमत्कारो नान्यथा । यत्तु "संहितैकपदे नित्या नित्या धातूपसर्गयोः । नित्या समासे वाक्ये तु सा विवक्षामपेक्षते" इति संहिताविवक्षाभावान्नात्र दोष इति समाधानं तत्साहित्यशास्त्रानवबोधमूलकम् । यद्ययं वैयाकरणोद्भावितो दोषः स्यात् तदा संगच्छेतेदमुक्तम् । परमयं न्यूनसंस्कृतिभिन्नो विसन्धिरूपो दोषस्तेन च दुष्टमिदं काव्यमिति दिक् १२

कनककमलकान्तैः सद्य एवाम्बुधौतैः
श्रवणतटनिषक्तैः पाटलोपान्तनेत्रैः ।
उषसि वदनबिम्बैरंससंसक्तकेशैः
श्रिय इव गृहमध्ये संस्थिता योषितोऽद्य ॥ १३ ॥

कनकेति । सद्य एव तत्काल एवाम्बुभिरुदकैर्धौतैः क्षालितैः । कनककमलानीव सुवर्णपद्मानीव कान्तानि मनोहराणि तैः । इदं विशेषणं यद्यप्युभयत्र नेत्रयोर्मुखस्य चानुरूपं तथापि कमले कनकसम्बन्धत्वादस्माभिर्दूरान्वितमपि वदनबिम्बे योजितम् नेत्रयोः पीतत्वस्याप्रसिद्धत्वादिति दिक् । वदनबिम्बैर्मुखमण्डलैरुपलक्षिताः । इत्यभूतलक्षणे तृतीया । "बिम्बं तु प्रतिबिम्बेऽपि मंडले पुंनपुंसकम्" इति मेदिनी । श्रवणतटे कर्णप्रान्ते निषक्तैः समासक्तैः । पाटलैः रक्त उपान्तः प्रान्तभागो येषां तानि नेत्राणि नयनानि तैः । अंसे स्कंधे संसक्तैः समासक्तैः केशैरुपलक्षिताः । योषितो नार्योऽद्यास्मिन्नृतौ गृहमध्ये श्रिय इव लक्ष्म्य इव संस्थिता उपविष्टाः । उपमालंकारः ॥ १३ ॥

पृथुजघनभरार्ताः किंचिदानम्रमध्याः
स्तनभरपरिखेदान्मन्दमन्दं व्रजन्त्यः ।

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१ B. 'चारुताम्रायरोष्ठैः.' 'चारुबिम्बाधरोष्ठैः', २ 'स्मरदूत' ३ D. 'निपतितैः.' B. 'नियुक्तैः.' ४ 'अंससंयुक्त' 'हस्तसंयुक्त' ५ 'संस्थिता.' ६ 'योषितोऽद्य.' ७ 'सपा.' ८ स्तन॰' ९ 'व्रजन्त्यः'

सुरतसमयवेषं नैशमाशु प्रहाय
दधति दिवसयोग्यं वेषमन्यास्तरुण्य ॥ १४ ॥

पृथ्विति । पृथुना पीवरेण जघनानां भरेण भारेणार्ता पीडिता । किंचिदानम्रो मध्यो मध्यभागो यासां ताः । स्तनभरस्य कुचभारस्य परिखेदादायासान्मन्दमन्दं शनैः शनैर्व्रजन्त्यो गच्छन्त्योऽन्यास्तरुण्यः । नैशं रात्रिसम्बन्धिनं सुरतसमयस्य रतिकालस्य वेषं नेपथ्यं वसनादि । आशु तूर्णं प्रहाय त्यक्त्वा । दिवसयोग्यं गृहकर्मादिकस्य वेषं नेपथ्यं वसनादि दधति धारयन्ति । वेषं इत्यस्याकारान्तत्वं नात्र मनोरमम् ॥ १४ ॥

नखपदचितभागान्वीक्षमाणा स्तनाग्रान्
अधरकिसलयाग्रं दन्तभिन्नं स्पृशन्त्य ।
अभिमतरतवेषं नन्दयन्त्यस्तरुण्य
सवितुरुदयकाले भूषयन्त्याननानि ॥ १५ ॥

नखपदेति । नखपदैर्नखाङ्कैश्चितान्व्याप्तान् भागान् स्तनाग्रान् कुचाग्रान् वीक्षमाणा पश्यन्त्य । दन्तैर्दशनैर्भिन्नं छिन्नं चुम्बनक्रियायाम् इत्यर्थ । किसलयमिवाधरं अधरकिसलयं तस्याग्रं स्पृशन्त्य । अभिमतमभीष्टं रतं सुरतमित्यर्थः नन्दयन्त्य समानन्दयन्त्यस्तरुण्यो युवतयः सवितुः सूर्यस्योदयकाले आननानि मुखानि भूषयन्ति कुङ्कुमादिना ऽलङ्कुर्वन्तीत्यर्थ ॥ १५ ॥

भाशार्वचनमवमुपसंहरन् ।

प्रचुरगुडविकार स्वादुशालीक्षुरम्य
प्रबलसुरतकेलिर्जातकन्दर्पदर्पः ।
प्रियजनरहितानां चित्तसन्तापहेतु
शिशिरसमय एष श्रेयसे वोऽस्तु नित्यम् ॥ १६ ॥

इति श्रीकालिदासकृतावृतुसंहारे शिशिरवर्णन नाम
पञ्चम सर्गः ॥ ५ ॥

षष्ठः सर्गः

वसन्तवर्णनम् ।

अथ क्रमागतं वसन्तकालं वर्णयति ।

> प्रफुल्लचूताङ्कुरतीक्ष्णसायको
> द्विरेफमालाविलसद्धनुर्गुणः ।
> मनांसि वेद्धुं सुरतोत्सुकानां
> वसन्तयोद्धा समुपागतः प्रिये ॥ १ ॥

प्रफुल्लेति । हे प्रिये ! प्रफुल्ल[illegible]तस्य चूतस्य सहकारस्याङ्कुरा एव [illegible] द्विरेफालिरेव विलसन

> [illegible] भुजेषु सङ्गं वलयाङ्गदानि ।
> प्रयान्त्यनङ्गातुरमानसानां
> नितम्बिनीनां जघनेषु काञ्च्यः ॥ ६ ॥

स्तनेष्विति । अनङ्गेन मदनेनातुरं पीडितं मानसं यासां तासां नितम्बिनीनां प्रशस्तनितम्बयुक्तानां स्तनेषु सितेन शुभ्रेण चन्दनेनार्द्रा हारा मुक्तामालाः । भुजेषु हस्तेषु वलयानि कटकान्यङ्गदानि केयूराणि च । जघनेषु कटिषु काञ्च्यो रशनाः । “ जघनं तु स्त्रियाः श्रोणिपुरोभागे कटावपि ” इति मेदिनी । सङ्गं संबन्धं प्रयान्ति गच्छन्ति लभन्त इत्यर्थः । प्रयान्ति निःशङ्कमनङ्गसौख्यमिति पाठे हारादयस्तत्स्थानेषु निःशंकं तासां रमणभीतिरहितं यथास्यात्तथा मदनसौख्यं लभन्ते । आलिङ्गनादिकमनुभवन्तीत्यर्थः ॥ ६ ॥

> सपत्रलेखेषु विलासिनीनां
> वक्त्रेषु हेमाम्बुरुहोपमेषु ।

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१ B. ‘ केशेषु ’ K. ‘ स्तनेषु हाराः. ’ २ D. J. K. ‘ अशोकः ’ ३ K. ‘ सिता ससालाः ’ B. ‘ सितास् कृताः ’ ‘ सुताम् सुरतम् ’ ४ B. ‘ नवमल्लिकाश्च ’ ‘ नवमालिकाश्च. ’ ५ B. ‘ प्रयान्ति सङ्गम् ’ ‘ प्रयान्ति शोभाम्. ’ ६ B. J. ‘ प्रमदाजनस्य ’ ‘ वनिताजनस्य. ’ ७ ‘ कुचेषु. ’ ८ B. ‘ मुखेषु. ’ ९ B. ‘ ताम्बूलसुगन्धिवाताः. ’ ‘ मुखेषु कर्पूरसुगन्धिवाताः. ’ K. ‘ कम्बुवलयाङ्गदानि ’. ‘ चम्पकलताङ्गदानि. ’ १० B. K. ‘ प्रयान्ति निःशङ्कमनङ्गसौख्यम्. ’ ‘ निःशङ्कमनङ्गसौख्यम्. ’ ११ B. ‘ विलासिनीनाम्. ’ १२ ‘ मुखेषु. ’

रत्यन्तरे मौक्तिकतुल्यरूप
स्वेदोद्गमो विस्तरतामुपैति ॥ ७ ॥

सपत्रलेखेष्विति । विलासिनीनां विलासवतीनां पत्त्रैः पत्त्ररचनाभिः सहितेषु हेमाम्बुरुहस्योपमा येषां तेषु । अथवा हेमाम्बुरुहेण सुवर्णकमलेनोपमेषु सदृशेषु घनस्तनेषु रत्यन्तरे रतिमध्ये मौक्तिकैस्तुल्यं रूपं यस्य स मौक्तिकसदृशः स्वेदोद्गमो घर्मोद्गमो विस्तरतां विस्तारभावमुपैति गच्छति । रत्नान्तरे-मौक्तिकसंगरम्य इति पाठो नातीव चारु यतः स्तनानां रत्नानां मध्ये मौक्तिकसङ्गेन रम्य इति हि तदर्थः । तदपेक्षया च रत्यन्तरे मौक्तिकतुल्यरूप इति पाठः सम्यक् ॥ ७ ॥

उच्छ्वासयन्त्यः श्लथबन्धनानि
गात्राणि कंदर्पसमाकुलानि ।
समीपवर्तिष्वपि कामुकेषु
समुत्सुका एव भवन्ति नार्यः ॥ ८ ॥

उच्छ्वासयन्त्य इति । श्लथानि शिथिलानि बन्धनान्यावरणानि कञ्चुकयादीनि येषां तानि कंदर्पेण मदनेन समाकुलानि पीडितानि गात्राण्यवयवान् । उच्छ्वासयन्त्यः स्फारयन्त्यो नार्यः कामुकेषु प्रियेषु समीपवर्तिषु निकटस्थितेषु सत्स्वपि समुत्सुकाः उत्कण्ठिता भवन्ति । मदनावेशेन सजातावयवस्फुरणा अनुभूतरतिसुखा नार्यो रमणानां निकटवर्तिनां प्रार्थनावधिमनपेक्ष्य स्वयं रतियाचनतत्पराः भवन्तीति तात्पर्यार्थः । समीपवर्तिष्वपि कामुकेष्विति पाठे भ्रुकुट्यादिकामुकेषु विद्यमानेष्वपि स्वयमुत्सुका जाता इत्यर्थः । भ्रुकुटिकामुकोपयमसकृत्त्वोत्कण्ठिता इति भावः ॥ ८ ॥

तनूनि पाण्डूनि समन्थराणि
मुहुर्मुहुर्जृम्भणतत्पराणि ।
अङ्गान्यनङ्गः प्रमदाजनस्य
करोत्यसौ प्रोषितभर्तृकस्य ॥ ९ ॥

तनूनीति । असावनङ्गो मन्मथः प्रोषितः प्रवासी भर्ता यस्य तस्य प्रमदा-

१ D N 'रत्नान्तरे' G. J 'स्तनान्तर,' रतान्तरे.' २ G. N. 'सङ्गरम्यः' J 'सङ्गमात्' 'सङ्गतुल्यः' ३ G N 'स्वेदागम' ४ B 'उच्छ्वासयन्त्यः' ५ D G N 'प्रधुना प्रियेषु' K 'ष्वपि कामुकेषु' 'ष्वपि नायकेषु' ६ 'घनानि' ७ B. 'गुरुस्पन्दितानि' J 'सालसानि' ८ 'अमन्द' ९ J 'जागरणोत्सुकानि' D G N. 'लावण्यसमन्थराणि.' 'लावण्यसौन्दर्याणि'.

जन्म्य युवतिनस्त्यातान्यवयवान् नन्नूनि कृशानि पाण्डूनि पाण्डुरवर्णानि सनन्धर्म्य मन्दरेण मन्देन सहितानि चकार्नीलर्थं मुहुर्मुहुश्चकार जग्मा सा " नाभ " इति महागान्धारायाम् तपगम्भारस्त्यादि करोति निम्नानि ॥ ९ ॥

नेत्रेषु लोलो मदिरालसेषु
गण्डेषु पाण्डुः कठिनः स्तनेषु ।
मध्येषु निम्नो जघनेषु पीनः
स्त्रीणामनङ्गो बहुधा स्थितोऽद्य ॥ १० ॥

नेत्रेष्विति । स्त्रीणां युवतीनां मदिरया मदेन अलसानि अलसानि तेषु नेत्रेषु चलश्चपल । गण्डेषु गल्लेषु पाण्डुः पाण्डुरः स्तनेषु कुचेषु कठिनः मध्येषु मध्यभागेषु निम्नो गभीरः । जघनेषु पीनः पुष्टः स्थूलः । एवं बहुधा बहुभिः प्रकारैः अनङ्गो मदनः स्थितः । अनेकस्मिन्नेव मन्मथस्य बहुरूपत्वादुत्प्रेक्षालङ्कारः । " एकस्य बहुधा स्थितिः विषयभेदेन " इत्यलंकारः ॥ १० ॥

अङ्गानि निद्रालसविभ्रमाणि
वाक्यानि किञ्चिन्मदलालसानि ।
भ्रूक्षेपजिह्मानि च वीक्षितानि
करोति कामः प्रमदाजनस्य ॥ ११ ॥

अङ्गानीति । कामो मदनः प्रमदाजनस्य युवतिजनस्याङ्गानि अवयवान् निद्रया आलसा मन्दा विभ्रमा लीला येषां तानि । " अङ्गं गात्रं " इति मेदिनी । निद्रालसविभ्रमानीति पदं सुगमम् । किं च वाक्यानि किञ्चिन्मदेन स्वल्पेन मदेन लालसानि लोलुपानि । " लालसो लोलुपत्वयोः " इति हैमः । तथा च वीक्षितान्यवलोकनानि भ्रुवो भ्रूक्षेपेण जिह्मानि वक्राणि करोति । अत्रापि पाठे मदनकृत युवतिजनस्याङ्गानां निद्रालस्यादिकमनोरममपि परोक्षानामवलोकनया विभ्रमप्रयोग इति मदनः ॥ ११ ॥

प्रियङ्गुकालीयककुङ्कुमाक्तं
स्तनेषु गौरेषु विलासिनीभिः ।

१ D 'लोलः' K 'अलोल' २ 'मदिरालसेषु' ३ 'कठिनस्तनेषु' ४ B K 'नम्र' ५ 'बहुधा' K 'स्मरविकाराणि' B 'ललितानि विभ्रम' ६ B K 'मदिरालसानि' 'मन्मथालसानि' ८ B 'विलोकितानि' ९ J G N D 'चकार' १० 'प्रमदाजनानाम्' 'प्रमदाजनस्य' ११ B J 'मनांसि' १२ B 'स्तनाग्रभागेषु विचारितानि' K 'स्तनाङ्गरागेषु निवेशितानि'

चूतद्रुमाः पुष्पितचारुशाखाः ।
कुर्वन्ति कामं पवनावधूताः
पर्युत्सुकं मानसमङ्गनानाम् ॥ १५ ॥

ताम्रेति । ताम्राणां रक्तानां प्रवालानां पर्णानां स्तवकैर्गुच्छैरवनम्रा नताः। पुष्पिता संजातकुसुमा मनोहराः शाखाः स्कंधा येषां ते " तदस्यसंजातंतारकादिभ्य इतच्"इत्यनेनेतच्प्रत्यय पुष्पशब्दात् । पवनेन समीरणेनावधूता कम्पिताश्चूतद्रुमा आम्रवृक्षा अङ्गनानां युवतीनां मानसं काममलन्त पर्युत्सुकमुत्कण्ठितं कुर्वन्ति । वसन्ते चूतमञ्जरीमवलोक्य प्रमदा उत्कण्ठिता भवन्तीत्यर्थः चूतप्रसवस्य मदनबाणत्वेनोत्कण्ठाजनकत्वं युक्तमेव ॥ १५ ॥

आ मूलतो विद्रुमरागताम्रं
सपल्लवाः पुष्पचयं दधानाः ।
कुर्वन्त्यशोका हृदयं सशोकं
निरीक्ष्यमाणा नवयौवनानाम् ॥ १६ ॥

आमूलत इति । आमूलतो मूलादारभ्य विद्रुमस्य प्रवालस्य राग इव ताम्रं रक्तवर्णं पुष्पचयं कुसुमसमूहं दधानाः सपत्राः पर्णसहिता अशोका वञ्जुलवृक्षा निरीक्ष्यमाणा दृश्यमाना नवयौवनानां नूतनतारुण्यानां प्रमदानां हृदयं मानसं सशोकं कुर्वन्ति । अशोका न शोको येभ्य ईदृशा अपि हृदयं सशोकं कुर्वन्त्यतोऽकारणात्कार्यजन्मरूपो विभावनालंकारः । नवयौवना स्वयं कान्तसमागमुपसर्पणे भारवोऽतस्तामां हृदयं पीडितं भवतीति भावः ॥ १६ ॥

मत्तद्विरेफपरिचुम्बितचारुपुष्पा
मन्दानिलाकुलितनम्रमृदुप्रवालाः ।
कुर्वन्ति कामिमनसां सहसोत्सुकत्वं
बालातिमुक्तलतिकाः समवेक्ष्यमाणाः ॥ १७ ॥

मत्तेति । मत्तैर्मत्तैर्द्विरेफैर्भ्रमरैः परिचुम्बितानि संस्पृष्टानि चारूणि पुष्पाणि कुसुमानि यासां ताः मन्दानिलेन मृदुना पवनेनाकुलिता व्याकुलिताः चालिता इति यावत् अतएव नम्रा नता मृदुप्रवालाः कोमलपल्लवा यासां ता बाला नूतना

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१ 'कान्ते.' 'सान्द्राः' २ 'पवनाभिभूता' ३ B 'समुत्सुकत्वं मनसः' K. 'समुत्सुकम्' 'पर्युत्सुकत्वं मनसः' ४ B K. 'ताम्राः' ५ B K 'सपत्रकम्' ६ B K 'चारु' 'चारुतर.' ७ 'मनसश्च समुत्सुकत्वम्.' ८ D N 'चूताभिरामकलिका' B 'आ-क्रान्तिमुक्तकलिकाः.' 'चूता विमुक्तकलिका.'

ओलिप्यते चन्दनमङ्गनाभि-
र्मदालसाभिर्मृगनाभियुक्तम् ॥ १२ ॥

नियंभिवति । मदेनालसाभिर्जडाभिर्विलासिनीभिर्विलासवतीभिरङ्गना-
भिर्युवतिभि गौरेषु गौरवर्णेषु स्तनेषु कुचेषु प्रिय इयुः श्यामालता कालीयकं पीत-
चन्दनं कुङ्कुमं काश्मीरजं तैरवतं युक्तं मृगनाभिः कस्तूरिका तयाच युक्तं चन्दनं
म व्यजमालिप्यते चर्च्यते । " मृगनाभिर्मृगमदः कस्तुरी " इत्यमरः ॥ १२ ॥

गुरूणि वासांसि विहाय तूर्णं
तनूनि लाक्षारसरञ्जितानि ।
सुगन्धिकालागुरुधूपितानि
धत्ते जनः काममदालसाङ्गः ॥ १३ ॥

गुरूणीति । कामस्य मदेनालसान्यङ्गान्यवयवा यस्य स । कामशराद्विद्ध
इति पाठे कामशरेणानुविद्धस्ताडित इत्यर्थ जनो गुरूणि जडानि वासांसि वसनानि
तूर्णं क्षिप्रं विहाय त्यक्त्वा लाक्षारसेन रञ्जितानि रक्तानि तनूनि सूक्ष्माणि ।
सुगन्धिना सुरभिणा कालागुरुणा कृष्णचन्दनेन धूपितानि कृतसंस्काराणि
वासांसि धत्ते धारयति ॥ १३ ॥

पुंस्कोकिलश्चूतरसासवेन
मत्तः प्रियां चुम्बति रागहृष्टः ।
कूजद्द्विरेफोऽप्ययमम्बुजस्थः
प्रियं प्रियायाः प्रकरोति चाटु ॥ १४ ॥

पुंस्कोकिल इति । चूतरसाग्रह्य रस एवासवं मद्यं तेन मत्त रागेण प्रेम्णा
हृष्टः सन्तुष्टः पुंस्कोकिलः प्रिया कोकिला चुम्बति । अम्बुजे कमले तिष्ठति स कूं-
जन्मधुरध्वनिं कुर्वन् द्विरेफो द्वौ रेफौ यस्मिन् स भ्रमरशब्दो यस्य वाचकस्ताद-
शोऽलि । लक्षितलक्षणाया इदमुदाहरणम् । प्रियाया भ्रमर्या प्रियमभीष्टं चाटु
मधुरभाषणं प्रकरोति । अनेन श्लोकेन कुमारसंभवस्थं "मधु द्विरेफ कुसुमैकपात्रे
पपौ प्रियां स्वामनुवर्तमानः " इति पद्यं स्मारितम् ॥ १४ ॥

ताम्रप्रवालस्तबकावनम्रा-

१ B. ' आलिप्यते ' ' आलिख्यते. ' २ ' साम्प्रतम. ' ३ ' शि-
राणि. ' ' नितान्त. ' ४ B. J. ' कामशरानुविद्धः. ' ५ ' लगाङ्गः '
६ B K ' रसेन मत्तः. ' ७ B. K. ' प्रियामुखं चुम्बति सादरोऽयम् '
८ B ' गुञ्जत.' J. गुञ्जन् ' ९ ' स्वधिकप्रमत्तः ' १० ' क्षिप्रम् '
' प्रिय. ' ११ B ' चाटुम् ' K. क्षिप्रम ' १२ B. ' प्रवालताम्र॰.'
प्रन्थपरासनमाः. '

१चूतद्रुमाः पुष्पितचारुशाखाः ।
कुर्वन्ति कामं पवनावधूताः
पर्युत्सुकं मानसमङ्गनानाम् ॥ १५ ॥

ताम्रेति । ताम्राणा रक्ताना प्रवालाना पर्णाना स्तवकैर्गुच्छैरवनम्रा नताः। पुष्पिता. संजातकुसुमा मनोहराः शाखा स्कंधा येषा ते “ तदस्यसंजातंतारका-दिभ्य इतजि”त्यनेनेतच्प्रत्यय पुष्पशब्दात् । पवनेन समीरणेनावधूता कम्पिता-श्चूतद्रुमा आम्रवृक्षा अङ्गनाना युवतीना मानसं काममत्यन्तं पर्युत्सुकमुत्कण्ठितं कुर्वन्ति । वसन्ते चूतमञ्जरीमवलोक्य प्रमदा उत्कण्ठिता भवन्तीत्यर्थ चूतप्रसवस्य मदनबाणत्वेनोत्कण्ठाजनकत्वं युक्तमेव ॥ १५ ॥

आ मूलतो विद्रुमरागताम्रं
सपल्लवा. पुष्पचयं दधानाः ।
कुर्वन्त्यशोका हृदयं सशोकं
निरीक्ष्यमाणा नवयौवनानाम् ॥ १६ ॥

आमूलत इति । आमूलतो मूलादारभ्य विद्रुमस्य प्रवालस्य राग इव ताम्रं रक्तवर्णं पुष्पचयं कुसुमसमूहं दधाना· सपल्लवा पर्णसहिता अशोका वञ्जुल-वृक्षा निरीक्ष्यमाणा दृश्यमाना नवयौवनानां नूतनतारुण्याना प्रमदाना हृदयं मानसं सशोकं कुर्वन्ति । अशोका न शोको येभ्य ईदृशा अपि हृदयं सशोकं कुर्वन्त्य-तोऽकारणात्कार्यजन्मरूपो विभावनालंकार । नवयौवना· स्वयं कान्तसमीपमुप-सर्पणे नीरसोऽतस्तासां हृदयं पीडितं भवतीति भावः ॥ १६ ॥

मत्तद्विरेफपरिचुम्बितचारुपुष्पा
मन्दानिलाकुलितनम्रमृदुप्रवालाः ।
कुर्वन्ति कामिमनसां सहसोत्सुकत्वं
बालातिमुक्तलतिका· समवेक्ष्यमाणाः ॥ १७ ॥

मत्तेति । मत्तैरुन्मत्तैर्द्विरेफैर्भ्रमरैः परिचुम्बितानि संस्पृष्टानि चारूणि पुष्पाणि कुसुमानि यासा ताः मन्दानिलेन मृदुना पवनेनाकुलिता व्याकुलिताः पातिता इति यावत् अतएव नम्रा नता मृदुप्रवालाः कोमलपल्लवा यासा ता बाला नूतना

१ ‘ कान्ते. ’ ‘ सान्द्राः. ’ २ ‘ पवनाभिभूता· ’ ३ B ‘ समुत्सु-कत्वं मनसः. ’ K. ‘ समुत्सुकम्. ’ ‘ पर्युत्सुकत्वं मनस . ’ ४ B K. ‘ ताम्रा . ’ ५ B. K ‘ सपल्लवम्. ’ ६ B K. ‘ चारु ’ ‘ चारुतर. ’ ७ ‘ मनमथ सगुत्सुकत्वम् ’ ८ D N. ‘ चूताभिरामकलिकाः ’ B. ‘ बा-लातिमुक्तकलिकाः. ’ ‘ चूता तिमुक्तकलिका . ’

आलिप्यते चन्दनमङ्गनाभि-
र्मदालसाभिर्मृगनाभियुक्तम् ॥ १२ ॥

प्रियंगवेति । मदेनालसाभिर्जडाभिर्विलासिनीभिर्विलासवतीभिरङ्गनाभिर्युवतिभिः गौरेषु गौरवर्णेषु स्तनेषु कुचेषु प्रियङ्गुः श्यामालता कालीयकं पीतचन्दनं कुङ्कुमं काश्मीरजं तैरक्तं युक्तं मृगनाभिः कस्तूरिका तया च युक्तं चन्दनं मलयजमालिप्यते चर्च्यते । " मृगनाभिर्मृगमदः कस्तूरी " इत्यमरः ॥ १२ ॥

गुरूणि वासांसि विहाय तूर्णं
तनूनि लाक्षारसरञ्जितानि ।
सुगन्धिकालागुरुधूपितानि
धत्ते जनः काममदालसाङ्गः ॥ १३ ॥

गुरूणीति । कामस्य मदेनालसान्यङ्गान्यवयवा यस्य स । कामरागानुविद्ध इति पाठे कामरागेणानुविद्धस्ताडित इत्यर्थः. जनो गुरूणि जडानि वासांसि वसनानि तूर्णं क्षिप्रं विहाय त्यक्त्वा लाक्षारसेन रञ्जितानि रक्तानि तनूनि सूक्ष्माणि । सुगन्धिना सुरभिणा कालागुरुणा कृष्णचन्दनेन धूपितानि कृतसंस्काराणि वासांसि धत्ते धारयति ॥ १३ ॥

पुंस्कोकिलश्चूतरसासवेन
मत्तः प्रियां चुम्बति रागहृष्टः ।
कूजद्द्विरेफोऽप्ययमम्बुजस्थः
प्रियं प्रियायाः प्रकरोति चाटु ॥ १४ ॥

पुंस्कोकिल इति । चूतस्याम्रस्य रस एवासवं मद्यं तेन मत्तः रागेण प्रेम्णा हृष्टः सन्तुष्टः पुंस्कोकिलः प्रियां कोकिलां चुम्बति । अम्बुजे कमले तिष्ठति स कूजन्मधुरध्वनिं कुर्वन् द्विरेफो द्वौ रेफौ यस्मिन् स भ्रमरशब्दो यस्य वाचकस्तादृशोऽलि । लक्षितलक्षणाया इदमुदाहरणम् । प्रियायाः भ्रमर्याः प्रियमभीष्टं चाटु मधुरभाषणं प्रकरोति । अनेन श्लोकेन कुमारसंभवस्थं "मधु द्विरेफः कुसुमैकपात्रे पपौ प्रियां स्वामनुवर्तमानः." इति पद्यं स्मारितम् ॥ १४ ॥

ताम्रप्रवालस्तबकावनम्रा-

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१ B ' आलिप्यते.' ' आलिह्यते. ' २ ' मदालसा. ' ३ ' शिराणि. ' ' नितान्त. ' ४ B. J. ' कामरागानुविद्धः. ' ५ ' लगाङ्गे. ' ६ B. K. ' रसेन मत्तः. ' ७ B. K. ' प्रियामुखं चुम्बति सादरोऽयम्. ' ८ B ' गुञ्जन ' J ' गुञ्जन् ' ९ ' पद्मिदरमत्त. ' १० ' प्रियम् ' ' प्रिय. ' ११ B. ' चाटुम् ' K. ' क्षिप्रम ' १२ B. ' मदालसाघ्र.' ' ...प्रवालस्तबकावनम्राः. '

श्चूतद्रुमाः पुष्पितचारुशाखाः ।
कुर्वन्ति कामं पवनावधूताः
पर्युत्सुकं मानसमङ्गनानाम् ॥ १५ ॥

ताम्रेति । ताम्राणां रक्तानां प्रवालानां पर्णानां स्तबकैर्गुच्छैरवनम्रा नताः पुष्पिताः संजातकुसुमा मनोहराः शाखाः स्कंधा येषां ते " तदस्य संजातं तारकादिभ्य इतच्" इत्यनेनेतच्प्रत्ययः पुष्पितशब्दात् । पवनेन मलयानिलेनावधूताः कम्पिताश्चूतद्रुमा आम्रवृक्षा अङ्गनानां युवतीनां मानसं कामपरत्वं पर्युत्सुकमुत्कण्ठितं कुर्वन्ति । वसन्ते चूतमञ्जरीमवलोक्य प्रमदा उत्कण्ठिता भवन्तीत्यर्थः । चूतप्रसवस्य मदनबाणत्वेनोत्कण्ठाजनकत्वं युक्तमेव ॥ १५ ॥

आ मूलतो विद्रुमरागताम्रं
सपल्लवाः पुष्पचयं दधानाः ।
कुर्वन्त्यशोका हृदयं सशोकं
निरीक्ष्यमाणा नवयौवनानाम् ॥ १६ ॥

आमूलत इति । आमूलतो मूलादारभ्य विद्रुमस्य प्रवालस्य राग इव ताम्रं रक्तवर्णं पुष्पचयं कुसुमसमूहं दधानाः सपल्लवाः पर्णसहिता अशोका वञ्जुलवृक्षा निरीक्ष्यमाणा दृश्यमाना नवयौवनानां नूतनतारुण्यानां प्रमदानां हृदयं मानसं सशोकं कुर्वन्ति । अशोका न शोको येभ्य इत्यशोका अपि हृदयं सशोकं कुर्वन्त्यतोऽकारणात्कार्यजन्मरूपो विभावनालंकारः । नवयौवनाः स्वयं कान्तसमीपसमुपसर्पणे भीरवोऽतस्तासां हृदयं पीडितं भवतीति भावः ॥ १६ ॥

मत्तद्विरेफपरिचुम्बितचारुपुष्पा
मन्दानिलाकुलितनम्रमृदुप्रवालाः ।
कुर्वन्ति कामिमनसां सहसोत्सुकत्वं
बालातिमुक्तलतिकाः समवेक्ष्यमाणाः ॥ १७ ॥

मत्तेति । मत्तैरुन्मत्तैर्द्विरेफैर्भ्रमरैः परिचुम्बितानि संस्पृष्टानि चारूणि पुष्पाणि कुसुमानि यासां ताः मन्दानिलेन मृदुना पवनेनाकुलिता व्याकुलिताः पीडिता इति यावत् अतएव नम्रा नता मृदुप्रवालाः कोमलपल्लवा यासां ताः बाला नूतनाः

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१ 'कान्ते.' 'सान्द्राः.' २ 'पवनाभिभूताः.' ३ B 'समुत्सुकत्वं मनसः' K. 'समुत्सुकम्.' 'पर्युत्सुकत्वं मनसः.' ४ B K. 'नाम्रा' ५ B. K. 'मदनत्वम्.' ६ B K. 'चारु' 'चाम्र.' ७ 'मनसश्च समुत्सुकत्वम्.' ८ D N. 'चूताभिनवकलिकाः' B. 'बालातिमुक्तलतिकाः.' 'चूता विमुक्तलतिकाः.'

अतिमुक्तालतिका वासन्तीलता कुन्दविशेषाः समन्तात् स्मयमाना हसन्त्यः सत्यः कामिमनसा सहसा युगपदुत्सुकत्वमौत्सुक्यं कुर्वन्ति । चूतं विमुक्तकलिका इति पाठः सुगमः । चूताभिरामकलिका इति पाठोऽसमीचीनः । पुष्पप्रायाया आम्रकलिकाया पुष्पान्तराभावादस्मिन्पाठे " मत्तद्विरेफपरिचुम्बितचारुपुष्पा " इति विशेषणं न सङ्गच्छते ॥ १७ ॥

> कान्तामुखद्युतिजुषामचिरोद्गतानां
> शोभां परां कुरबकद्रुममञ्जरीणाम् ।
> दृष्ट्वा प्रिये सहृदयस्य भवेन्न कस्य
> कन्दर्पबाणपतनव्यथितं हि चेतः ॥ १८ ॥

कान्तेति । हे प्रिये । कान्तामुखस्य प्रमदाननस्य द्युतिं कान्तिं जुषन्ते सेवन्ते तासामचिरोद्गतानां नूतनोत्पन्नानाम् । अपि चोद्गतानामिति पाठस्तु न मनोरमः । कुरबकद्रुमाः अम्लानवृक्षाः तेषां मञ्जरीणां परां श्रेष्ठां शोभां दृष्ट्वा कस्य सहृदयस्य रसिकस्य चेतो मानसं कन्दर्पस्य मदनस्य बाणानां शराणां पतनेन पातेन व्यथितं पीडितं न भवेदपि तु सर्वस्यापीत्यर्थः । हिशब्दोऽवधारणार्थे । तेन पादपूरणं इति परास्तम् । दृष्ट्वा प्रिये प्रियतमाराहतस्य । पुरा इति पाठस्तु चारुतरः । अर्थस्तु सुगमः । अतियुक्तापेक्षया वियुक्ततरस्यैव चेतोऽधिकपीडायत्नीभूता स्तेति भावः ॥ १८ ॥

> आदीप्तवह्निसदृशैर्मरुतावधूतैः
> सर्वत्र किंशुकवनैः कुसुमावनम्रैः ।
> सद्यो वसन्तसमये हि समाचितेयं
> रक्तांशुका नववधूरिव भाति भूमिः ॥ १९ ॥

आदीप्तेति । वसन्ते वसन्तकाले सर्वत्र सम आदीप्त आभिमुख्येन ज्वलितो यो वह्निस्तेन सदृशैः समैः मरुता वायुनाऽवधूतैः कम्पितैः कुसुमैः पुष्पैरवनम्रैः नतैः । किंशुकवनैः पलाशवृक्षसमूहैः समाचिता व्याप्तेयं भूमिः रक्तं लोहितम-

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१ B ' चिरोद्गतानाम् ' २ B ' कान्तामुखद्युतिमुषाम् ' J ' कान्ताननद्युतिमुषाम् ' ' कान्तामुख द्युतिमनोहरमुद्गतानाम् ' ' कान्तामुखद्युतिजुषाम चिरोद्गतानाम. कान्ताननद्युतिजुषामचिरोद्गतानाम्. ' ' कान्तामुखद्युतिनिभाम ' ३ B ' दृष्ट्वा ' ४ B ' प्रियतमाविरहितस्य पुरः ' ' हि पथिकस्य ' ५ J, Cr. ' निर्गत. ' ' पवन ' ६ ' व्यथनम् ' ७ B रवि पादिताभैः ' ' पवनावधूतैः , ८ ' कीर्ण. ' ९ ' वसन्त कुसुमागमताभिरामम् १० B ' समुपागते च ' J ' मधुमासि हि ' ' समालेखम ' ११ ' रक्तांशुकैः '

[illegible] यूनां मनः [illegible] । [illegible] दानानना [illegible] ॥ १९ ॥

किं किंशुकैः शुकमुखच्छविभिर्न भिन्नं
किं कर्णिकारकुसुमैर्न कृतं नु दग्धम् ।
यत्कोकिलः पुनरयं मधुरैर्वचोभि-
र्यूनां मनः सुवदनानिहितं निहन्ति ॥ २० ॥

किमिति । सुवदनाया [illegible] यूनां तरुणानां मनः [illegible] किंशुकैः [illegible] न भिन्नम् [illegible] कर्णिकार [illegible] महाराष्ट्र भाषायाम् । कुसुमैः [illegible] मधुरैर्वचोभिः [illegible] निहन्ति । [illegible] ॥ २० ॥

पुंस्कोकिलैः कलवचोभिरुपात्तहर्षैः
कूजद्भिरुन्मदकलानि वचांसि भृङ्गैः ।
लज्जान्वितं सविनयं हृदयं क्षणेन
पर्याकुलं कुलगृहेऽपि कृतं वधूनाम् ॥ २१ ॥

पुंस्कोकिलैरिति । कलं मधुरं वचो भाषितं येषां ते [illegible] पुंस्कोकिलैः । उन्मदकलान्युन्मदेन कलानि मधुराणि वचांसि कूजद्भिर्भृङ्गैः [illegible] लज्जया अन्वितं युक्तं सविनयं विनयसहितं वधूनां [illegible] कुलगृहेऽपि [illegible] । [illegible] कृतम् । [illegible] ॥ २१ ॥

आकम्पयन् कुसुमिताः सहकारशाखाः
विस्तारयन् परभृतस्य वचांसि दिक्षु ।
वायुर्विवाति हृदयानि हरन्नराणां
नीहारपातविगमात्सुभगो वसन्ते ॥ २२ ॥

आकम्पयन्निति । वसन्ते कुसुमिताः पुष्पिताः सहकारशाखा आम्रशाखाः

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१ B K [illegible] ' २ [illegible] ' B [illegible] मनोरम ' K [illegible] मनोनि [illegible] मनाने ' B कार्णिका ' ४ B पुनरमी ' ' पुनरवै ' ५ B सुवदने नियतं हरन्ति ' ० हन्ति ६ K [illegible] समुपात्त [illegible] ' ७ B [illegible] वचांसि पुमाम ' ८ विलोचनानि ' वचांसि [illegible] ९ पर्याकुले ' १० B [illegible] ताम् ' ११ B शाखाम् [illegible] परभृतोऽस्य १३ K वधू नाम् ' १४ ' विमर ' [illegible] वनेषु '

आकम्पयंश्चलयन् । दिक्षु सर्वत्र परभृतस्य कोकिलस्य वचांसि कूजितानि विस्तारयन् । विपूर्वात् स्तृणातेर्ल्युटि निष्पन्नोऽयं शब्दः । नीहारस्य तुहिनस्य पातः पतनं तस्य विगमान्नाशात्सुभगो मनोहरो वायुः । हिमनाशात्सुभगोऽत एव सुभग इत्यर्थः । नराणां पुंसां हृदयानि हरन् विशेषेण वहति ॥ २२ ॥

कुन्दैः सविभ्रमवधूहसितावदातै-
रुद्योतितान्युपवनानि मनोहराणि ।
चित्तं मुनेरपि हरन्ति निवृत्तरागं
प्रागेव रागमलिनानि मनांसि यूनाम् ॥ २३ ॥

कुन्दैरिति। विभ्रमेण विलासेन सहितानि सविभ्रमाणि यानि वधूहसितानि रमणीहास्यानि तानीवावदातैः शुभ्रैः कुन्दैः कुन्दपुष्पैरुद्योतितानि प्रकाशितान्यलंकृतानीति यावत् मनोहराण्युपवनान्युद्यानानि । निवृत्तो नष्टो रागः प्रेमा यस्मात्तन्मुनेर्मननशीलस्यापि चित्तं मानसं हरन्ति । प्रागेव किमुत मुनिमनोहरणात्प्रागेव वा रागेण प्रेम्णा मलिनानि कलुषितानि यूनां तरुणानां मनांसि हरन्ति । अत्र यूनामित्यनेन विवेकराहित्यं द्योत्यते॥२३॥

आलम्बिहेमरसनाः स्तनसक्तहाराः
कन्दर्पदर्पशिथिलीकृतगात्रयष्ट्यः ।
मासे मधौ मधुरकोकिलभृङ्गनादै-
र्नार्यो हरन्ति हृदयं प्रसभं नराणाम् ॥ २४ ॥

आलम्बीति । आलम्बिन्यो लम्बमाना हेमरसनाः सुवर्णकाञ्च्यो यासां ताः । स्तने सक्ताः लग्ना इति यावद्धारा यासां ताः । कंदर्पस्य मदनस्य दर्पेणोष्मणा शिथिलीकृता विलुलिता गात्रयष्टयः शरीरयष्टयो यासां ताः । "दर्पो मृगमदे गर्वे पुंस्येव कस्तूरिकायाम् । दर्पः ऊष्माक्षिजलयो" रिति हेमचन्द्रः । नार्यः प्रमदा मधौ चैत्रमासे । "मधु पुष्परसे क्षौद्रे मद्ये ना तु मधुद्रुमे । वसंतदैत्यभिच्चैत्र" इति मेदिनी । नराणां हृदयं मधुरैर्मनोहरैः कोकिलानां पिकानां भृङ्गाणां मधुपानां नादैर्ध्वनिभिर्हरन्त्याकर्षन्ति ॥ २४ ॥

नानामनोज्ञकुसुमद्रुमभूषितान्तान्
हृष्टान्यपुष्टनिनदाकुलसानुदेशान् ।

1 'संशोभितानि.' 2 'निरस्तरागम्.' 3 B. 'प्रायेण.' K. '[illegible]' 4 '[illegible].' 5 J. K. '[illegible]' 6 'आलम्बि.' 'आलम्ब्य चन्दनरसान्.' 'आलम्बचन्दनरसाः.' 7 'रस.' 8 'कोमल.' 9 '[illegible].' 10 'नाराः' 11 'कुसुमोद्गमभूषितान्तान्.' 12 K. 'भूषितामान्.' B. 'पुष्पितामान्.' '[illegible]' 13 B. 'पुंस्कोकिलनादितदेशान्.' 14 'सानुदेशान्.'

शैलेयजालपरिणद्धशिलातलौघान्
दृष्ट्वा जनः क्षितिभृतो मुदमेति सर्वः ॥ २५ ॥

नानेति । सर्वो जनो नाना नानाजातीया मनोज्ञ मञ्जुलाः कुसुमद्रुमाः पुरःप्रशस्तैर्भूषिता अलंकृता अन्ताः प्रान्तभागा येषां तान्। दृष्ट्वा आनन्दिता ये अन्यपुष्टाः परभृतास्तेषां निनदेन शब्देनाकुलाः सानुदेशाः प्रस्थदेशा येषां तान् । शैलेयाना तालपर्णीलतानां जालेन समूहेन परिणद्धा व्याप्ताः शिलातलानामोघाः समूहा येषा तान्।"शैलेयं तालपर्ण्यां च" इति मेदिनी।अथवा शैलेयाना शिलापुष्पाणा जालेनेत्यर्थः । " कालानुसार्यवृद्धाश्मपुष्पशीतशिवानि तु । शैलेय"मित्यमरः। क्षितिभृतः पर्वतान् दृष्ट्वा मुदं प्रीतिमेति गच्छति । आनन्दं लभत इत्यर्थः ॥ २५ ॥

नेत्रे निमीलति विनिद्रिति याति मोहं
प्राणं करेण विरुणद्धि विरौति चोच्चैः ।
कान्तावियोगपरिखेदितचित्तवृत्ति-
र्दृष्ट्वाऽध्वगः कुसुमितान्सहकारवृक्षान् ॥२६ ॥

नेत्रेति । कान्ताया भार्याया वियोगेन विश्लेषेण परिखेदिता खेदयुक्ता चित्तवृत्तिर्यस्य सः। अध्वगः पान्थः कुसुमितान् पुष्पितान् सहकारवृक्षानाम्रद्रुमान् दृष्ट्वा वीक्ष्य नेत्रे निमीलति संकोचयति। तापदं वृक्षदर्शनं परिहर्तुमिति भावः। विरोदिति क्रन्दति। पीडामसहमानो रोदनं करोति । मोहं याति गच्छति । प्राणं नासिकां करेण निरुणद्धि शिरःशूलजनकः सुवासो न प्राणं प्रविशत्विति नासिकामावृणोतीत्यर्थः-उच्चैश्च विरौति उच्चैरारटतीत्यर्थः । अत्र रोदितीत्यनेनामंगलाश्लीलव्यञ्जना दुष्टमिदं पद्यं । मृदुपवनविभिन्नो मत्प्रियाया विनाशादिति वदति स्थैयम ॥ २६ ॥

समदमधुकराणां कोकिलानां च नादैः
कुसुमितसहकारैः कर्णिकारैश्च रम्यैः ।
इषुभिरिव सुतीक्ष्णैर्मानसं मानिनीनां
तुदति कुसुममासो मन्मथोद्दीपनाय ॥२७॥

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१ 'जानु' २ B. 'तलान्तान्.' 'तलाश्र.' K 'गुहान्तान्.' 'गृहान्तान्.' ३ 'मदमेति.' 'समुपैति सर्वान्.' ४ B. G. J. N. 'निमीलयति रोदिति.' ५ J. N. 'याति शोकम्.' 'जानमोहान्.' ६ 'प्राणान्.' 'प्राणान् करेण च निहत्य.' ७ 'देविति.' ८ B. 'जनः.' 'नरः.' 'नगे.' ९ 'कुसुमिताः सहकारशाखाः.' 'कुसुमितान् सहसैव चूतान.' १० B. J. 'रम्यैः.' ११ B. 'कामिनीनाम्.' १२ 'कुसुमचापः.' K. 'कुसुमबाणः' १३ J. N. 'थोद्वेजनाय.' 'थोत्तिजनाभिः.'

समदेति । रम्या मनोहरा कुसुममला वसन्तगमय । मदेन महितानामु न्मत्तानां मधुकरगणा भ्रमराणां कोकिलानां च नादै कूजितै । कुसुमिता पु ष्पिता सहकारा आम्रवृक्षास्तै कर्णिकारैश्च । सुतीक्ष्णैर्निशितैरिषुभिरिव बाणैरिव मानवतीनां मानवतीनां मानस मन्मथार्दनाय मदनवर्धनाय तुदति व्यथयति। यथा रमणसमीपस्थैर्णेऽनादरवतीनामा । मानवतीनां मानस पीडयति । ता यथोक्तमधुस्तथा करोतीत्यर्थ ॥ २७ ॥

इतोऽग्र क्षेपका नव श्लोक केचुचिन्नदशपुस्तकपत्रल्लवमाना पूर्वैष्टी काकृद्भिव्याख्याता अपि छात्रसौलभ्याय व्याख्यायन्ते । एतेषा कविकृतित्वे म हान् सदेह स च रसिकाना श्लोकावलोकनेन एव व्यक्तो भवेत् ।

> रुचिरकनककान्तीन्मुञ्चत पुष्पराशीन्
> मृदुपवनविधूतान्पुष्पिताश्चूतवृक्षान् ।
> अभिमुखमभिवीक्ष्य क्षामदेहोऽपि मार्गे
> मदनशरनिघातैर्मोहमेति प्रवासी ॥ १ ॥

रुचिरेति । रुचिर मनोहर कनकमिवसुवर्णमिव कान्तिर्यषा तान् पुष्पराशीन् कुसुमचयान्मुञ्चतस्त्यजत । मृदुना पवनेन वायुना विधूतान् कम्पितान् कुसुमि ताश्चूतवृक्षानाम्रान् अभिमुख सम्मुखमभिवीक्ष्यावलोक्य क्षामदेहोऽपि कृशदेहोऽपि

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* This and the following eight verses are generally considered as interpolations which on the face of them they appear to be B prints verses 1, 2, 3, 4, 5, 6 and 8 in the regular text and numbers them as if they were the work of Kalidasa B also prints verses 7 and 9 but they are printed in his notes J admits none of these in his text N prints as interpolations after verse 27 of the text all of these verses except 8 G prints them all as additional verses in his appendix and his arrangement coincides with ours except that verse 7, according to him follows verse 9 of the text J 2 prints 1, 2, 3, 4, 5, 6, 7 and 9 in the text after verse 28 and numbers them from 30 to 37

१ B G 'कान्तम' २ B G 'वृन्तम' ३ B G मुदित '

प्रवासी पान्थ । मार्ग गच्छतो मदनशरनिपातैर्मन्मथबाणताडनैर्मोह मूर्च्छामेति अत्र पुष्पशब्दान् मुक्त इति विशेषणयोग पुष्पितानिति पुनरुक्तमपिपदास्वारस्य चास्तीत्येय कालिदासकृति ॥ १ ॥

परभृतकलगीतैर्ह्लादिभि सद्वचासि
स्मितदशनमयूखान् कुन्दपुष्पप्रभाभि ।
करकिसलयकान्ति पल्लवैर्विद्रुमाभै
रभिभवति वसन्त कामिनीनामिदानीम् ॥ २ ॥

परभृतेति । वसन्त कामिनीना सद्वचासि सुभाषणानि ह्लादिभिर्मनोहरैः परभृताना कोकिलाना कलगीतैर्मधुरगायनै स्मितस्य हास्यस्य दशनस्य च मयूखान् किरणान् कुन्दपुष्पप्रभाभि कुन्दकुसुमकान्तिभि । करकिसलयस्य कान्ति शोभाम् । विद्रुमाभै प्रवालसदृशै पल्लवैः किसलयैरभिभवति तिरस्करोति पराजयत इत्यर्थ अत्र स्मितदशनयो शुभ्रत्वेन कुन्दपुष्पै परिभवो योग्य एव दन्तस्य कुन्दपुष्पाकारत्वाच ॥ २ ॥

कनककमलकान्तैराननै पाण्डुगण्डै
रुपरिनिहितहारैश्चन्दनार्द्रै स्तनाग्रै ।
मदनजनितलासै सालसैर्दृष्टिपातै
र्मुनिवरमपि नार्य कामयन्ते वसन्ते ॥ ३ ॥

कनकेति । पाण्डू पाण्डुरौ गण्डौ कपोलौ येषा तै । कनककमलमिव सुवर्णपद्ममिव कान्तै सुन्दरैराननैर्मुखै । उपरि निहिता स्थापिता । हारा मुक्तामाला येषु तै । चन्दनेन मलयजेनार्द्रै स्तनाग्रै कुचाग्रै । मदनेन कामेन जनित उत्पादितो लासो नृत्य येषा तै सालसैर्मन्दैर्दृष्टिपातैर्दृष्टिप्रक्षेपैरुपलक्षिता । सर्वत्रेत्थंभूतलक्षणे तृतीया । नार्य प्रमदा वसन्ते मुनिवरमपि मदनरहितमानसिकमपि कामयन्त इच्छन्ति । एतादृश कामिन्यो मदनव्यतिकररहितमपि मुनि प्रार्थयमाना स्वमदनपीडातिशय व्यञ्जयन्तीति भाव ॥ ३ ॥

मधुसुरभिमुखाब्ज लोचने लोलतारे
नवकुरवकपूर्ण केशपाशो मनोज्ञ ।
अतिगुरु कुचयुग्मं श्रोणिबिम्ब तथैव
न भवति किमिदानीं योषितां ब्रूहि चारु ॥ ४ ॥

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१ B G 'मयूखम्' २ N 'उपहसति' ३ B G 'उपनिहितसुहारै' ४ 'स्तनान्तै' ५ N 'मदनजनितविलासैर्दृष्टिपातैर्मुनीन्द्रान्' ६ N स्तनभरनतनार्य कामयन्ति प्रशान्तान्' ७ N 'लोलताम्रे' ८ N 'गुरुतर' ९ N. 'मन्मथाय'

मध्विति। मधुना मद्येन सुरभि सुगन्धि मुखाब्जम् अब्जमिव पद्ममिव मुखं मिति मुखमिव उपमितं व्याघ्रादिभिः सामान्याप्रयोगे इत्यनेन समासः। न चात्र सुरभिरूपसामान्यस्य सत्त्वात् कथं तेन समास इति वाच्यम्। नायमुपमानोपमेययोः सामान्यधर्मः स धर्मश्च श्यामलत्वमेव। लोले चपले तारे कनीनिके ययोस्ते लोचने नेत्रे। नवैर्नूतनैः कुरवकैः कुरवकपुष्पैः पूर्णोऽतएव मनोज्ञो मनोहरः केशपाशः अति गुर्वतिमहत् कुचयुगं स्तनद्वन्द्वं तथैव महच्छ्रोणिबिम्बम्। स्त्रीणामस्मिन्वसन्ते योषितां प्रमदानां किं चारु न भवति ब्रूहि। सर्वमेव चारु भवतीति प्रत्युत्तरम्॥

आकम्पितानि हृदयानि मनस्विनीनां
　वातैः प्रफुल्लसहकारकृताधिवासैः।
उत्कूजितैः परभृतस्य मदाकुलस्य
　श्रोत्रप्रियैर्मधुकरस्य च गीतशब्दैः॥ ५॥

आकम्पितानीति। मनस्विनीनां पतिपरायणानां हृदयानि। मनःशब्दात् प्रशस्तार्थे मत्वर्थीय "अस्मायामेधास्रजोविनिः" इत्यनेन विनिः प्रत्ययः। प्रफुल्लेन विकसितेनाम्रेण कृतोऽधिवासः सत्कारो येषां तैर्वातैः पवनैः। "अधिवासो निवासे स्यात् संस्कारे धूपनादिभिः" इति मेदिनी। मदाकुलस्य मदोत्कटस्य परभृतस्योत्कूजितैः शब्दैः। श्रोत्रप्रियैः कर्णहारिभिर्मधुकरस्य भ्रमरस्य गीतिनादैर्गीतध्वनिभिः कम्पितानि विधुतानि। सम्बोधित परभृतस्येति पाठे श्रोत्रप्रियैरित्यत्र श्रोत्रप्रियैः रिति पाठ आवश्यकस्तथा च मदाकुलस्य परभृतस्य मधुकरस्य च प्रियैर्गीतनादैः श्रोत्रं सबाधितं पीडितमित्यर्थः॥ ५॥

रम्यः प्रदोषसमयः स्फुटचन्द्रभासः
　पुंस्कोकिलस्य विरुतं पवनः सुगन्धिः।
मत्तालियूथविरुतं निशि सीधुपानं
　सर्वं रसायनमिदं कुसुमायुधस्य॥ ६॥

रम्य इति। स्फुटो व्यक्तश्चन्द्रस्येन्दोर्भासः प्रभा यस्मिन् सः। "भास द्युति प्रभायां स्यादि"ति मेदिनी। पुंस्कोकिलस्य पिकस्य विरुतं कूजितं सुगन्धिरिष्टगन्धः पवनः। "इष्टगन्धः सुगन्धिः स्या"दित्यमरः। मत्तानामलीनां भ्रमराणां यूथस्य समूहस्य विरुतं शब्दः। निशि रात्रौ सीधुपानं पक्वेक्षुरसजमद्यपानम्। "सीधुरिक्षुरसैः पक्वैः" इति वचनात् इदं सर्वं कुसुमायुधस्य मदनस्य रसायनं तद्विवर्धकं जरादिदोषवद्दोषपमित्यर्थः। "रसायनं विषेऽविषयान्तराख्यार्धिजदोषघ्नौ" इति मेदिनी॥ ६॥

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१ N 'गन्धाधिनम्' २ N 'नादैः' ३ B G 'रम्य' ४ B G 'दिःसाधनम्'

छायां जनः समभिवाञ्छति पादपानां
नक्तं तथेच्छति पुनः किरणं सुधांशोः ।
हर्म्यं प्रयाति शयितुं सुखशीतलं च
कान्तां च गाढमुपगूहति शीतलत्वात् ॥ ७ ॥

छायामिति । जनः पादपानां वृक्षाणां छायां समभिवाञ्छति । दिवेति शेषः । तथा नक्तं रात्रौ पुनः सुधांशोश्चन्द्रस्य किरणमिच्छति । सुखशीतलं सुखयति तत्सुखं सुखकरं शीतलं च हर्म्यं शयितुं शयनार्थं प्रयाति गच्छति । शीतलत्वात् कान्तां प्रेयसीं गाढं दृढमुपगूहत्यालिङ्गति । अनेन कान्तया स्यामार्वं द्योत्यते । इदं वृत्तं पूर्ववदुक्तम् ॥ ७ ॥

नीलाशोकविकल्पिताधरमधुर्मत्तद्विरेफस्वनः
कुन्दापीडविशुद्धदन्तनिकरः प्रोत्फुल्लपद्माननः ।
चूतामोदसुगन्धिमन्दपवनः शृङ्गारदीक्षागुरुः
कल्पान्तं मदनप्रियो दिशतु वः पुष्पागमो
मङ्गलम् ॥ ८ ॥

नीलेति । नि नीलपदं पेशस्य न्यूनेति प्रत्यास्यादकम् । रक्ताशोकेत्यत्र द्विरलय इति मेघदूतादिस्वप्रयोगानुसारं नीलाशोकस्य प्रसिद्धत्वाच्च । रक्ताशोकेन विकल्पितं सपादितमधरमधु अधरो मधु येन सः । मदस्याधरमधुनास्वादनेन स मनोरमः । मत्ताः द्विरेफाणां स्वनो यस्मिन् सः । कुन्दानां कुन्दपुष्पाणां आपीडः शेखर इव विशुद्धः स्वच्छो दन्तनिकरो दन्तसमूहो यस्य सः । प्रोत्फुल्लं विकसितं पद्ममेवाननं यस्य सः । चूतस्याम्रस्यामोदेन गन्धेन सुगन्धिः सुरभिर्मन्दपवनो यस्मिन् सः । "आमोदो गन्धहर्षयोः" इति मेदिनी । शृङ्गारस्य सुरतस्य दीक्षागुरुरुपदेष्टा । "शृङ्गारः सुरते नाट्यरसे" चेति मेदिनी । मदनप्रियो मदनस्य पुष्पागमः पुष्पाणामागमः उत्पत्तिर्यस्मिन् वसन्तो वो युष्माकं कल्पान्तं कल्पावसानपर्यन्तं मङ्गलं दिशतु ददातु ॥ शार्दूलविक्रीडितं वृत्तम् ॥ सूर्याश्वैर्मसजस्तताः सगुरवः शार्दूलविक्रीडितम् ॥ ८ ॥

मलयपवनविद्धः कोकिलालापरम्यः
सुरभिमधुनिषेकाल्लब्धगन्धप्रबन्धः ।
विविधमधुपयूथैर्वेष्ट्यमानः समन्तात्
भवतु तव वसन्तः श्रेष्ठकालः सुखाय ॥ ९ ॥

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१ G 'समभिवाञ्छति' B 'समभ्यवाञ्छति' २ B G मनः सन्दीपनमद (किरणाश्रमं ते) ३ B G. 'कामं हृष्टदूषणाः' ४ B G 'हस्तं ददाति ...' ५ N. 'हेमन्ताग्न्य' ६ B. G. 'मधुपानमधुर्षितम् ...' ७ N. 'वसन्त' ८ N 'श्रेष्ठकाल सुखाय'

मलयेति। मलयपवनेन वासन्तानिलेन विद्धस्ताडितो युक्त इति य वन् "वासन्तो मलयानिल" इति त्रिकाण्डशेष कोकिलालापेन पिकगानेन रम्यो मनोहर। सुरभिण सुगन्धिनो मधुनो निषेकात्सेचनाल्लब्ध प्राप्तो गन्धस्य सुवासस्य प्रबन्ध सातत्य येन स। समन्ताद्विविधैरनेकैर्मधुपाना भ्रमराणा यूथै समूहैर्वीक्ष्यमाण अवलोक्यमान वेष्टमान इति पाठे आश्रियमाण इत्यर्थ। एष वसन्तकालस्तव भूत्यै कल्याणाय भवतु ॥ ९ ॥

आशीर्वचनपूर्वमुपसंहरति।

आम्री मञ्जुलमञ्जरी वरशर सत्किंशुकं यद्धनु
ज्या यस्यालिकुलं कलङ्करहितं छत्रं सिताशु सितम्।
मत्तेभो मलयानिल परभृतो यद्बन्दिनो लोकजित्
सोऽयं वो वितरीतरीतु वितनुर्भद्रं वसन्तान्वितः॥२८

इति श्रीकालिदासकृतावृतुसंहारे वसन्तवर्णनो नाम षष्ठ सर्ग

आम्रीति। यस्य वरशर श्रेष्ठबाण आम्री आम्राद्भूता मञ्जुला मनोहरा मञ्जरी। "आम्रशब्दा [illegible]" इति लक्षणसूत्रेण तत उद्भूत इत्यास्मिन्नर्थ ङीप्रत्यय अतएव वृद्धाचिह्नो न। तस्य शेषिराधिकारस्थत्वात्। सत्समीचीन किंशुक पलाशपुष्प यद्धनुस्तस्य धनुष्यम। यस्य ज्याऽलिकुल भ्रमरसमूह। यस्य कलङ्करहित सित शुभ्र छत्रमातपत्र सिताशु चन्द्र। इदमर्वाचीन चन्द्रे कलङ्कस्य विद्यमानत्वात्। यस्य मत्तेभ उन्मत्तगजो मलयानिलो वसन्तानिल। "मलयानिल [illegible] वासन्तो मलयानिल" इति त्रिकाण्डशेष। यत्तु मलयानिल इत्यस्य मलयपर्वतसम्बन्धी पवनस्तस्य [illegible] मूलम्। मलयपर्वतादुद्भूत एव पवन [illegible] पर्वतमनुसरेण [illegible] इति [illegible]। [illegible] तदुदयसमर्थानि भावय [illegible]। यस्य बन्दिन स्तुतिपाठका परभृत कोकिला। लोकजित् वसन्तान्वितो वसन्तयुक्तो [illegible] वितनुरनङ्गो वो युष्माक भद्र कल्याण वितरीतरीतु पुन पुनरतिशयेन प्रदत्तात्। [illegible] यत्तु यद्धनु [illegible] प्रयोगमनुसृत्य [illegible] शार्दूलविक्रीडित छन्द लक्षणमुक्तम् ॥ २८ ॥

[illegible] निपुण [illegible]
[illegible] ।
[illegible]
[illegible] ॥१॥

मुनिलोकवसुचन्द्र (१८३७) मिते राक्षसवत्सरे ॥
मार्गशीर्षे सितेऽष्टम्यां टीकेयं पूर्णतां गता ॥ २ ॥

इति महाकविश्रीकालिदासकृतऋतुसंहारव्याख्यायां गजेन्द्रगडकरकुलोत्पन्ननिगमान्तव्याकरणाद्यनेकशास्त्रपारंगतश्रीबालाचार्यचरणकृपाविद्योपगमेन बडोदनगरस्थितो लब्धव्याकरणनिष्णातपदवीकेन रेनुमाधवा-चार्येण कृतायां बालबोधिन्यां षष्ठः सर्गः ।

॥ श्रीकृष्णार्पणमस्तु ॥



NOTES.

CANTO I. THE SUMMER.

Two questions encounter a reader at the beginning of this poem and they must be first disposed of. The one is about the absence of any मङ्गल, or benedictory verse, with which a poetical composition in Sanskrit generally begins, and the second is about the poet's choice of निदाघ, or the hot season, as the first among the cycle of six seasons that he is going to describe in this poem. The convention of Sanskrit writers to begin their works with some kind of मङ्गल is too well-known to require anything except a mere mention here. A discussion about the desirability and efficacy, or otherwise, of मङ्गल is started at the beginning of his दीपिका by अन्नभट्ट, where he comes to the conclusion that मङ्गल is quite a necessity for a work. Compare: 'ननु मङ्गलस्य समाप्तिसाधनत्वं नास्ति। मङ्गले कृतेऽपि कादम्बर्यादौ निर्विघ्नपरिसमाप्त्यदर्शनात्। मङ्गलाभावेऽपि किरणावल्यादौ समाप्तिदर्शनादन्वयव्यतिरेकव्यभिचारादिति चेत्। न। कादम्बर्यादौ विघ्नबाहुल्यात्समाप्त्यभावः। किरणावल्यादौ तु ग्रन्थाद्बहिरेव मङ्गलं कृतमतो न व्यभिचारः। ननु मङ्गलस्य कर्तव्यत्वे किं प्रमाणमिति चेत्। न। शिष्टाचारानुमितश्रुतेरेव प्रमाणत्वात्। 'समाप्तिकामो मङ्गलमाचरेत्' इति श्रुतेः' *Dipikâ* Now at the beginning of this poem Kâlidasa has no मङ्गल. This fact has been accounted for in more ways than one. Some hold that मङ्गल being of many kinds (आशीर्नमस्क्रिया वस्तुनिर्देशो वापि तन्मुखम्) the poet here has begun his poem with that kind of मङ्गल which consists in indicating the वस्तु, or the principal object for which the poem is written. The object of the present poem is the description of the six seasons in which the *Hindu* year is divided. When the poet says "Here the hot season has come", he intends to indicate that he is going to describe the six seasons, the description of which forms the object of the poem. This view is open to one or two objections. It is tantamount to saying that whenever there is no मङ्गल at the beginning of a work *of poetical art, we are not to say that there is no* मङ्गल but we have only to admit that the मङ्गल is of the वस्तुनिर्देश

kind. This is pure and simple truism, inasmuch as whatever comes at the beginning of a work does contain something which the poet wants to say; otherwise he would not have said it. It thus contains something of वस्तु. It is, therefore, no use saying that this वस्तु forms the missing मङ्गल. Further it is impossible to see from the first verse of this poem how it is suggestive of the poet's intention of describing all the six seasons. I doubt whether the supporters of this वस्तुनिर्देश theory of मङ्गल in this case would themselves have been able to divine the poet's intention of describing all the seasons in his poem if, before they read the first verse, they never had heard anything of *Ritu-Samhâra* and of what it contains.

Another way of accounting for the absence of मङ्गल is to *find* a sort of मङ्गल in प्रचण्डसूर्य. This has been suggested by our present commentator (vide the beginning of the com.) He means to say that Kâlidâsa was a devotee of the Goddess, Kâli, (this statement can hardly be supported by a careful study of his works, but that is, however, not the question under discussion) and he was therefore conscious of his not having to meet with any difficulties in the way of the completion of his poem. The poet, however, is afraid that his readers would probably not have their path of going to the end of the poem quite so unimpeded and he therefore uses the word सूर्य which gives us the name of a deity and qualifies that word by प्रचण्ड which suggests the power of that mighty deity to remove all sorts of obstacles. Thus we get a kind of मङ्गल. With due deference to the commentator, I submit that this view though very ingenious can hardly be said to represent what Kalidâsa did really mean by not having a regular मङ्गल at the beginning. Sanskrit commentators, like Shakespearean critics, are famous for their ingenuity in finding in the lines of their authors all sorts of meanings and references which the author probably never thought of, and I think that the second view is an instance of this ingenuity.

What I think to be probably the truth of the matter is this. Kâlidâsa did not care much for this मङ्गल at the beginning of each and every work. He may or may not have believed in its efficacy. But he certainly was conscious

of this traditionary convention of Sanskrit writers. He has followed it in his dramas and in one of his epic poems viz *Raghuvamsa*. He sets it at naught in the other romance of his viz *Kumara—Sambhava*, and in his two lyric works viz *Meghaduta* and *Ritu—Samhara*. I do not think it necessary to suppose that Kalidasa was not bold enough to revolt against this traditional convention and thus to try to discover some sort of मङ्गल in his first stanza when he really has no मङ्गल. Genius is not to be bound by any hard and fast rules of conventionalism. Shakspeare has thrown to the winds many of the rules of classical drama.

Still another way of reconciling this absence of मङ्गल to the time—honoured convention is to suppose that the मङ्गल was either बुद्धिस्थ or ग्रन्थाद्बहि. This means that before beginning to write this poem the poet must either have mentally praised his favourite deity to his heart's content and then begun to write down his poem in black and white, or he must have relied for the removal of obstacles in his way on the efficacy of मङ्गल that he has introduced in some other work of his viz either *Raghuvamsa* or one of the dramas. With reference to this view I only remark that if questions of this kind are to be solved in ways like this no difficulty would ever arise in the way of a literary critic.

Another point that requires consideration is why should Kalidasa have chosen निदाघ or the hot season to be the first in his description of the six seasons. It might be remarked that this question is possible even if he had chosen any other season to begin the series. No say we वसन्त or Spring is by all people considered to be the best of the seasons from various points of view. Bhagawan Krishna has declared in Gità that from among the seasons he is the one that brings flowers to the trees (ऋतूनां कुसुमाकरः). Poets grow exultant in describing this lovely season. It is said to attract the mind of even a sage (हरति मुनेरपि मानसं मधुः) it is the companion of cupid in his warfare in the domain of love ('कुसुमायुधपत्निदेवाससमर्थः मधुस्तव ...' Ku III—10 ...... Ku IV-24) and in this way it has been described in all sorts of glowing ways.

Moreover, वसन्त possesses the peculiar characteristic of being the first season of the year. We, therefore, expect the poet to describe वसन्त first. Kālidasa, it appears, has not followed this popular idea of the superiority of the Spring over the other seasons. Inspite of the fact that we get some beautiful descriptions of वसन्त in his works, his favourite season appears to be निदाघ or summer. It is this season which is described in the प्रस्तावना of Kalidasa's masterpiece, the *Shakuntala*. There the सूत्रधार says to his wife 'इममुपभोगक्षमं ग्रीष्मसमयमधिकृत्य गीयताम्'. It is this season which is prominently given the first place when the poet wants to describe the seasons one by one. This is the only conjecture that I am able to advance with regard to this choice of Kâlidāsa. The commentator says that Kalidasa has taken ग्रीष्म first because summer is the only season which is fit for all sorts of enjoyments. This may be true, because Kalidâsa actually styles this season as उपभोगक्षम, in the sentence from *Sak.* quoted above, which according to him appears to be the special characteristic of this season. Jibānanda in his commentary says 'नताद्गौ प्रारम्भाद्ग्रीष्ममेव वर्णयति', but he unfortunately does not enlighten us on the point in question, viz, what kind of प्रारम्भ belongs to ग्रीष्म.

ऋतुसंहारम्—ऋतूनां संहारः, स वर्ण्यते यस्मिन् तत्काव्यम्, i.e. ऋतुसंहारम् अधिकृत्य कृतं काव्यम्—a poem which possesses the collection of seasons for its subject. Cf. *Pa* ... 'अधिकृत्य कृते ग्रन्थे' IV 3 87. संहार—a collection. It is derived from सम्+हृ to collect or gather together. Cf. 'अनभरहु नवसिन्दूरवर्णाभसंहारमहोत्सवम्' V. 6-p. 205, said by युधिष्ठिर with reference to the tying of the hair of द्रौपदी. ग्रीष्मवर्णनम्, the description of the hot season or summer. This season like every other extends over a period of two months, the months allotted to this being ज्येष्ठ and आषाढ, i.e. a period roughly from the middle of May to the middle of July. ग्रीष्म is derived from ग्रस् to swallow and means the season which dries up all kinds of liquids (ग्रसते रसान्).

VERSE 1. The principal sentence is (हे) प्रिये अयं निदाघकालः उपागतः—Oh beloved! here comes the time of heat, i.e. the summer. निदाघ comes from नि+दह् to burn and means heat. It also means the hot season or the summer. *Cf.* 'याते मय्यचिरान्निदाघमिहिरज्वालाशतैः शुष्कतां ... गन्ता प्रत्यानि पान्थसन्तानिरेभिः सतापना लाक्षया' Bv. I-16. I take the word अयम् in the way above

shown instea l of in the usual prosaic way viz 'Thus summer has come The poet fancies that a lover is a l lressing the poem to his l l ved We ar remind d cf this fact at the beginning and th en l of each canto The other words in the verse are adjectives qualifying निदाघकाल प्रचण्ड सूर्य —प्रचण्ड सूर्य यस्मिन् in which the sun is very h t or fierce The sun l ecomes unl ea able in summer सूर्य comes from सृ to move and means one who moves in the sky सरति गगने Or we may d rive it from सृ to proj cl or stir सरति लोकान् कर्मणि one who stirs people to activity स्पृहणीयचन्द्रमा —स्पृहणीय चन्द्रमा यस्मिन् in which the moon is desirable or agreeabl In summer the moon is as much le ired as the sun is deprecated. The moon at night becomes especially valuable on account of the terrible heat of the sun experienced by day स्पृहणीय comes from स्पृह् to d sire for or to long for, and means something which on ardently desires The word is formed by the addition of अनीय according to Panini 'तव्यत्तव्यानीयरः' III I 96 तव्य and अनीय are add d on to roots to form potential particples It also means enviable Cf मम त्वय्यपि स्पृहणीयकुमार-कलापान् स्पृहणीयचरितं तमित् K s ul by परिवृत with regard to पुण्डरीक, चन्द्रमस् comes from चन्द् to give delight चन्दि आह्लादे मन्, always सततावगाहक्षतवारिसंचय —सततावगाहेन क्षतः वारिसंचयः यस्मिन् in which the collections of water (such as those in lakes, pon ls etc) are spoiled on account of (cons tant) bathings People used to bathe in lakes and wells in order to allevrate th heat and on account of this practice being repeated through the whol of the season the water became dirty It is the common experience of persons in charge of artificial baths that the water in the baths becomes dirty after some days with the result that fresh water has to be taken in संचय comes from सम्+चि to collect The word is formed according to Panini 'एरच्' III 3 56 The termination अ (अच्) is added to roots ending in इ to form a noun having the same meaning as that of the root (भाव) e g चय, जय अवगाह bathing, from गाह् to bathe with अव क्षत past passive participle of क्षण् to injure, to hurt as applied to water the word means spoiled made dirty The reading सततावगाहक्षतवारिसंचय would probably be better than the one adopted in the text though none of the printed editions we have it Apte in his dictionary has quoted this line

unler अवगाह wherein he alopts the reading अम This realing woull be moreover more in conformity with 'समगाम स्त्रावगाश Sak I 3 than the one in the text अवगाह रम्यसलिलाशय—अवगाहाय क्षमा सलिलाशया यस्मिन् in which collections of waters are suited to have a bath in It is a well known fact that in the summer vacation tanks and wells attract a large number of students because it is quite a pleasure to swim in water in that season दिनान्तरम्य—(1) दिनान्ते रम्य pleasant or delightful at the close of the day i e in the evening (2)दिनान्त रम्य यस्मिन् in which the evening is delightful It is to be noted that the first way of dissolving the compound is preferable for as remarked by the com there is no reason why the adjective रम्य should form the second member of the बहुव्रीहि compound instead of coming at the beginning as we naturally expect The regular बहुव्रीहि compound would be रम्यदिनान्त —रम्य दिनान्त यस्मिन्. The beauty of this phrase would be appreciated by people who in summer enjoy the beautiful pleasant evenings on the Chaupathy sea side in Bombay Cf प्रशम पाण्णासमम्यता Sal 1 3 अम्यपशा लमन्मथ अम्यपशान्त मन्मथ यस्मिन् in which the God of love is perfectly calm or the passion for enjoyment grows less or is quieted It appears that the heat of the season lessens the heat of love and hence the desire for bodily enjoyment is quieted मन्मथ primarily means the God of love hence love or passion for enjoyment The word मन्मथ is made up of मद्—मथ मन् is derived from मन् to think and means the power of thinking (मन्=मनन=चतना) मथ is derived from मथे विलोडन (मनत वि मथ) मना मथ =मन्मथ one who destroys the power of discrimination Cf मन्मथ मन्मथनिजनाम सार्थक करोति Dk I Vide com on this point and for the verse quoted therein

VERSE 2 (क) प्रिय शुचा निशा जनस्य मन्यता यान्ति—Oh beloved in the hot season nights become fit for being enjoyed by the people i e people take delight in nights in शुचि the hot season Cf शुचौ चतुर्णां ज्वलतां हविर्भुजां शुचि स्मिता मध्यगता सुमध्यमा Ku V 20 रवीव सिक्त पूर्व पयसा शुचि —गाय वनराजिपत्त्रम्' Raghu III 3 मन्यता यान्ति go to the state of being fit to be enjoyed become enjoyable शशाङ्कहतनीलतमस adjective to निशा नाश्य शशाङ्क नाश्यतम शशाङ्कहत नीलतमसो यासु ता (nights) in which the lines of darkness are destroyed or chased away or dispelled by the moon शशाङ्क —शश अङ्क यस्य

Whose characteristic mark is the hare The dark spots on the moon are sometimes said to resemble the form of a hare, hence arise for the moon such names as शशाङ्क, शशधर, शशलक्ष्मण, शशलाञ्छन etc These spots are further taken for a number of other things than the hare The following verses give some of these poetical fancies ' अङ्कं केऽपि शशङ्किरे जलनिधेः पङ्कं परे मेनिरे । सारङ्गं कतिचिच्च संजगदिरे भूच्छायमैच्छन्परे ॥ इन्दौ यद्दलितेन्द्रनीलशकलश्यामं दरीदृश्यते । तत्सान्द्रं निशि पीतमन्धतमसं कुक्षिस्थमाचक्ष्महे ' ॥. Also ' जो जोषित उपजावत तुरत लागत ही । जो चन्द्रमा निजतनुतरि डारत नाहीं । (रघुनाथपण्डित नलसमयनीतिसंग्रहव्याख्यान) said while describing the horse of नल. क्षत destroyed or removed. तमिस्र (n) darkness राजयः plural of राजि (f) a streak or line The days being very hot people enjoy themselves on moonlit nights which thus become their मनस. क्वचित् विचित्र जलयन्त्रमन्दिर (सेव्यता याति)—in some places the wonderful summer-house (becomes enjoyable) जलयन्त्रमन्दिरम्—जलयन्त्रयुतं मन्दिरम्—a house fitted with an artificial water-fountain which scatters sprays of water all round Such a house being especially cool becomes naturally the resort of people in summer मणिप्रकाराः—मणीनां प्रकाराः different kinds of precious jewels, such as the चन्द्रकान्त, which is believed to give out water when touched by the rays of the moon सरसम्—रसेन सहितम् सरसम् charged with water, wet, cool. चन्दनम् sandal powder, or an unctuous preparation thereof which possesses a beautiful scent Different jewels and cool sandal powder are *desired by people in this season because of their coolness* and perfume

VERSE 3 Construe कामिनः निशीथे नामिनः हर्म्यतलानि, मधु, मनोज्ञतन्त्रीगीतानि (च) अनुभवन्ति Lovers enjoy (lit experience) at night in summer the top floor of mansions, wine and music of excellent lutes It appears that in this season lovers used to have a carouse on the moon lit top-floors of mansions together with their beloveds who probably sang to the accompaniment of a lute In spite of the insinuations so emphatically made in modern days about our people in ancient times being free from this vice of drinking, literature shows that wine was a regular factor in the youthful enjoyments of men and women Erotic poetry teems with references to drinking bouts in which women also took part The notorious drunkard god was बलराम. From among the

numerous references to carouses Cf. 'आत्मार्थेन घूर्णोदयस्य हरि-नोन्मत्तेन मत्तेन वा ... ' V. VI-27 where उन्मत्त=intoxicated with wine 'घूर्णयन्मदिरास्वादमदपाटलितद्युती ... ' Si II-16, description of Balarâma; '... ' Anargh 57 Also Kir IX 42, 73 Pra C II-1, III-21 सुवासित highly scented or made fragrant This is done by sprinkling fragrant water over the surface वासित past, pass part from वास (वासयति-ते) to perfume, to scent Cf. '... सुवासित वासितं ... ' कुव यथा ॥. हर्म्यतलम् the terrace of a mansion Cf '... हर्म्यतल ... ' Bh, III-60, मनोहरम्-हरतीति ... that which attracts the mind fascinating, charming सुवासित and मनोहरं are adjectives to हर्म्यतलम्. प्रियामुखोच्छ्वासविकम्पितम् (adj to मधु) wine, प्रियायाः मुखानि, तेषां उच्छ्वासाः तैः विकम्पितम् made to shake or move on account of the breaths of beloveds The lover, was drinking wine with his lady from one cup. The breaths of the lady produced gentle ripples in the drink in the cup which, therefore, is said to have been rendered tremulous A chivalrous lover either drinks in one cup together with his beloved so that the reflection of the lady is seen in the cup, or he drinks what remains after she has had her draught Cf Megh I 49, '... ' Uttara. R. IV 1, विकम्पितम् विशेषेण कम्पितम् rendered very tremulous कम्पित past pass par of the causal of कम्प to shake or tremble सुतन्त्रीगीतम्-सुतन्त्रीणां गीतम् the music of excellent lutes i. e. singing having the accompaniment of lute तन्त्री-न्त्री (f) means a lute or the wire of a lute. Cf '... ' Megh. II 23. The particle स does not add much to the beauty of the expression It appears to have been introduced for the sake of metre Kalidasa resorts to such expedients in this poem more than once as we shall point out as we go on It is to be noted that the poet was not the same master of his metre in this his most juvenile work as he was when he became ..., or mature in his mind and art मदनस्य दीपनम् which inflames or excites passion or love. Instrumental music is said to excite the passion of love Cf "... ... ... " Ml. III-3,

VERSE 4 स्त्रिय कामिनां निदाघं द्रमयन्ति. Women alleviate the heat (i.e. effects produced by heat) of their lovers The other three lines give us the means which are used by women to render nugatory the effects of the summer—heat on their lovers The idea is that when lovers closely embrace their beloveds and enjoy the fragrance of their hair they do not much mind the heat of the season Or it may be that the mere sight of the beautiful buttocks and breasts of women and the fragrance of their hair are sufficient to alleviate the heat सदुकूलमेखलै—दुकूलानि च मेखलाश्च दुकूलमेखला तामि सहितैः (adj to नितम्बबिम्बैः) possessing or wearing silk garments and girdles Kalidasa appears to be very fond of this kind of सहार्थ बहुव्रीहि compounds Many instances of the use of such a compound occur throughout the poem. नितम्बबिम्ब with round or circular buttocks नितम्बा बिम्बानीव नै or नितम्बाना बिम्बा नै We may also have नितम्बाश्च ते बिम्बाश्च But this will involve a metaphor which we cannot understand here as the adjective सदुकूलमेखलै cannot be primarily construed with बिम्ब alone बिम्ब—म्बम् means any round or disc like surface नितम्ब पश्चान्नितम्ब स्त्रीकट्या चमर—is derived in three ways (१) नितम्बति नितम्बयन ना—तम्ब गतौ (२) निभृत तम्यत कामुकै—तमु कांक्षायाम् (३) नितरां ताम्यति सततसम्पात्—तम ग्लानौ सहाराभरणै (adj to स्तनै) हारा एव आभरणानि तैः सहितैः with the bosoms possessing ornaments in the form of pearl necklaces मरुडनै—चन्दनेन सहितैः (adj to स्तनै) possessing or besmeared with sandal powder Women wore garlands of pearls on their breasts which were besmeared with sandal pigment Thus their close embrace became exceedingly cool शिरोरुहै with their hair (रोहन्ति रुहा शिरसि रुहा those which grow on the head) स्नानकषायवासितै—स्नाने कषायवासितैः (कषायेण वासितैः) scented with fragrant unguents at the time of bathing कषाय—यम् (कषति कण्ठम्—कषु हिंसायाम्) means a fragrant unguent For the different meanings of the word कषाय vide मल्लिनाथ quoted in the com Also cf कषाया रस भेदे स्यादङ्गराग विलेपने। निर्यासे (exudation from trees or plants gum) च कषायोऽस्त्री सरभौ लोहितेऽन्यवत्। विश्व 'कषाय सुरभौ रस। राग वस्तुनि निर्यासे कषायो विलेपने।' हैम. It is well known that women apply some such unguent as गन्धकषाय in order to perfume their hair before bathing

VERSE 5 नितम्बिनीनां चरणैः जनस्य चित्तं सन्मथ क्रियते—The mind of men is made full of the passion of love by the

feet of women possessing large and beautiful buttocks. नितम्बिनी–अतिशयित॰ नितम्बौ यस्याः a woman with large and handsome buttocks समन्मथम्–मन्मथेन सहितम् full of love. नितान्तलाक्षारसरागरञ्जितैः (adj to चरणैः)–नितान्तं यथा स्यात्तथा लाक्षारसस्य रागेण रञ्जितैः deeply tinged with the colour of the lac-dye. राग means either colour or redness. लाक्षारस (the juice of the lac, a kind of red dye) appears to have been a favourite paint with ladies in ancient days for the decoration of their bodies, especially used for the soles of the feet and lips. It is said to be obtained from the cochineal insect and from the resin of a particular tree Cf 'निष्ठ्यूतश्चरणोपभोगसुलभो लाक्षारसः केन चित्' S'ak. IV-4. 'दिव्यस्त्रीणां सचरणलाक्षारागा ' Kir V-23. सनूपुरैः–नूपुरैः सहितैः wearing the anklets This, as I have remarked before, is a favourite compound with Kâlidâsa. पदे पदे at every step (as they walked) हंसरुतानुकारिभिः imitating the cackling of the swans (हंसानां रुतं, तत् अनुकुर्वन्तीति तैः). The anklets which the women wore round their feet produced as they walked along, a sound which resembled the warbling of swans Cf K 'तेन कुसुमगन्धेन मधुकरीवाकृष्यमाणा कौतुकतरलाभ्यविस्तरत्परजानमाणिक्यनूपुरझङ्काराकृष्टस्य कलहंसानि कतिचित्पदानि गत्वा.

VERSE 6 पयोधराः नितम्बदेशाः च कस्य मनः सोत्सुकं न प्रकुर्वते whose mind do the breasts and the buttocks not make anxious or eager? The poet means to say that whoever looks at the breasts and and buttocks of ladies becomes love-sick. पयोधराः–(धरति इति धरः पयसां धरः पयोधरः) breasts Cf for the different meanings of the word, 'पयोधरः कोषकारे नारिकेले स्तनेऽपि च। कशेरुमेघयोः पुंसि' मेदिनी. नितम्बदेशाः–नितम्बानां देशाः the latter member of the compound has no special meaning. देश is often used after words like कपोल, स्कन्द, अंस, नितम्ब etc without any meaning सोत्सुकम्–Now उत्सुक (adj) means anxious, eager. Cf. 'इष्टार्थोद्युक्त उत्सुकः ' अमर. But how can we have सोत्सुकम्? Apte in his dictionary gives under उत्सुक a noun such as उत्सुक meaning a longing for, anxious desire, and quotes this same line. Whether Apte has any independent authority to take उत्सुक as a noun and assign it the meaning he has assigned or whether he is led to think that उत्सुक must have been a noun on account of Kâlidâsa's use of such a word as सोत्सुकम्, I do not know. But I must admit that the word उत्सुक as a noun does not sound well to me. When उत्सुक is merely an adjective

we can account for the form मालसुकम् by taking उत्सुक to have been used in what is known as भावप्रधाननिर्देश, or in the sense of उत्सुकत्व, or the quality that is denoted by the adjective (उत्सुकत्व=उत्सुकत्व सहितम्) उत्सुक is grammatically explained as (1) उद् उद्याग भवति (षु प्रसवैश्वर्ययो) or भवति षुञ् अभिषवे (2) उत् उद्याग भवति (षु प्रसव) चन्दनपङ्कचर्चिता (vlj to पयोधरा) चन्दनरस पङ्क चर्चिता besmeared with *the ointment of sandal* पङ्क primarily means mud the mud of sandal means the ointment prepared from sandal The reading चन्दनपङ्कशीतला is not good because the quality of coolness (शीतत्व) cannot be perceived except by a close embrace. The verse describes the breasts and lips of ladies as they *appear to the eye* of men who are consequently inspired with love शीतत्व cannot be perceived by the eye while चर्चितत्व can Therefore the reading शीतला is to be rejected तुषारगौरार्पितहारशेखरा (adj to पयोधरा)–This in itself contains two adjectives of पयोधरा viz तुषारगौरा and अर्पितहारशेखरा –तुषार इव गौरा white as snow The breasts being besmeared with sandal-ointment appeared white – अर्पिता हार शेखरा यत्र on which were placed excellent necklaces of pearls हारेषु शेखरा हारशेखरा –the word शेखर coming at the end of a compound denotes the best or the most distinguished of the class of things which are denoted by the word to which it is attached The word तुषारगौर can also be taken as an adj to हार This will then make the pearl necklace as white as snow Solve the compound as तुषारगौरश्च अर्पिताश्च तुषार [illegible] , [illegible] यत्र But this is not a good way of taking the compound The reading तुषारहारार्पितगौरशेखरा does not yield any good meaning For some meaning that we can have from it viz [illegible] सहेममेखला–हेम मेखला हेममेखला ताभि सहिता having golden girdles around them This is an adj to नितम्बा and is an instance of the poet's favourite महार्हि पदं हि compound चलन्मेखला is another reading which is fully good or perhaps better This gives us the idea of the buttocks having the girdles moving the girdle round the buttocks of a lady which produces a jingling sound as she walks along would serve the more to attract the mind of a youth It will be noted that सु in सुदृश्यते has no special purpose to serve nor does it add anything to the sense It is put in simply for the sake of metre. Instances like this where Kalidasa appears to

be the slave of his metre, rather than the master of it will now and then crop up in this poem and will gen rally l pointed out in their proper places

VERSE 7 This verse describe the eff ct of heat on women as far as the ch ice of cloth s to be worn is con cerned प्रमना स्तनयु तन्त्वंशुक नितम्बिन्य Youthful women put on a light garment on their bosoms प्रमना a la ly in th prime of her youth (प्रकृष्ट मद इव ... अस्या According to ... प्रमना means an excellent woman Cf प्रमद ... क्रियासूत्तमयोषिति' तन्त्वंशुकम् ... a light garment ... – समदन ... (adj to प्रमना) the joints of th bodi s of whom are covered with or are full of perspira tion that has arisen It is a well known fact that perspiration accumulates in such joints of the body as the armpit etc ... casting a il now (in summer) th heavy garments ... (n) means a garment When th heat of the season begins to be felt women leave and heavy and thick garments and use light ones such as ... etc ... adj to प्रमना having protuber ant breasts This is a sign of feminine beauty ... (adj to प्रमना) (women) possessed of youth This adjective leads us to believe that the word प्रमना has been used here in the sense of women as well not merely in n only ... a good reason ... propriety in saying that women wear what garments ... th it bosom The com says that people give up wearing good garments in this season and begin to wear white ones ... make the reading in any way acceptable We have been told in line 2 that women give up the use of heavy garments and to suit this by way of contrast we require तन्त्वंशुकम

that Love is awakened like a king who is made to awake in the morning by the verses of birds and sounds of music The real उत्प्रेक्षा according to the way adopted above lies in प्रबोध्यते इव i e love is as it were, being made to awake The phenomenon of love arising in the heart of men by the things described in the first three lines is poetically fancied to be the awaking of love There is also another way of construing the sentence मन्मथ सुप्त इव प्रबोध्यते Love is made to awake like a person who is asleep This does not appear to be a *happy construction* According to this way the three *things described in the first three lines* which are quite appropriate as far as the awakening of love is *concerned do* not construe properly when we have to wake up a man who is asleep I do not understand how a man who is asleep can be made to awake by महारजिञ्जितमणुरणानि, as he can by music, for example played outside his room as they used to do in former days when they wanted to wake up a king It will not do to say that the resemblance lies only in the quality of सुप्त and that the means used for the awakening of love are proper to love only and are not to be construed with सुप्त because there is no charm in only having a plain restricted simile in सुप्त इव Besides according to *the second interpretation the adjective* सुप्त *has to be understood as a noun i e in the sense of a man who is asleep* or a word like पुरुष has to be supplied This is a weak point in itself Hence I prefer to take the line in the first way taken above प्रबोध्यते (passive of the causal of प्र+बुध) is *made* to awake the things described in the three preceding lines being the [illegible] of awakening [illegible] The reading विबोध्यते is equally good and is explained exactly in the same way as above We have adopted प्रबोध्यते because we think that प्र+बुध् is used more often than वि+बुध् in the sense of getting up from sleep though the latter [illegible] is not uncommon Cf [illegible] *Raghu* V 65 [illegible] *Ibid* VII [illegible] *Ibid* VII [illegible] *Ku* VIII-8, [illegible] *Ku* I-8 The reading प्रबुध्यते is also good It is passive of प्र+बुध् and means is awakened With this reading the things described in the first three lines would be the

subjects that waken love सचन्दनाम्बुव्यजनाद्गतानि —चन्दनयुत अम्बु चन्दनाम्बु, तेन सहित सचन्दनाम्बु, तच्च व्यजन च व्यजन, तस्मात् उद्गत येषां तं सचन्द्‌ द्गता ते च अनिलाश्च ते —with breezes rising from the fan charged with water mixed with sandal powder व्यजन a fan (वीज्यत अनेन) अनिल breeze (अनिति अनेन अन प्राणने) मुक्तायष्टिस्तनमण्डलार्पणं. हारयष्टिभि सहितानि महान्ति, तानि स्तनमण्डलानि च महायष्टिस्तनमण्डलानि, तेषां अर्पणं with embraces [lit offers] of round breasts wearing slender necklaces of pearls हारयष्टि —the word यष्टि is generally found at the end of a compound after words meaning a body and gives the body the meaning of slender thin or slim Cf 'न तस्य रूपमुभयतो मध्यदृष्टि Ku V 85 Some such meaning must also be understood in the present case So हारयष्टिः—हार यष्टि इव means a necklace that is slender, not unshapely or ungainly स्तनमण्डलानि (The word मण्डल is used here in the same sense that बिम्ब is used in नितम्बबिम्बै of verse 4 supra) स्तनानां मण्डलानि the orbs of breasts अर्पणं —from अर्, with offers i e embraces I paraphrases it as 'अर्पणं कान्तोत्सङ्गप्रदानैर्विय सवल्लकीकाकलि गीतनिस्वनै — वल्लकया काकल्य, ताभि सहित यत् गीत तस्य निस्वन , or वल्लकया सहित यत् काकलियुत गीत तस्य निस्वनै with the sounds of singing accompanied by the low sweet notes of a lute वल्लकी=a lute काकलि —ली (*f*) a low, sweet tone 'काकली तु कले सूक्ष्म अमर Cf अनवद्धमध्यकाकली विहसितम् *Uttara R III*

VERSE 9 सितेषु हर्म्येषु—in white mansions The mansions were white because they were having a bath in the refulgent moon light निशासु at nights उत्सुक (सन्) यासितां सुखप्रसुप्तानि (सुख यथा स्यात् तथा प्रसुप्तानि) मुखानि नियन्त्रण चिर विलोक्य (the moon) becoming eager or love sick looked (lit having looked) without any impediment for a long time at the faces of women which (*i e*) were sleeping quite at ease The adjective सुखप्रसुप्तानि as applied to faces does not sound well The women were sleeping at ease and not their *i e* नियन्त्रणम्—निर्गता यन्त्रणा यस्मिन् कर्मणि यथा स्यात्तथा in a way which had no restraint The women were enjoying a sound and pleasant sleep and hence the moon could look at their faces for a long time without any restraint Were the ladies to know that their faces were observed by the love sick moon they would have got abashed and not allowed him to do so The adjective सुखप्रसुप्तानि gives the reason why the moon was allowed to look at the faces without any

gives the reason why the moon looked at the faces of the ladies for a long time The moon became very eager or love sick and hence he could not but direct his eyes towards the beautiful faces of the ladies that had inspired him with the love longing चन्द्रमा निशात्यय स्थिर पाण्डुर याति—The moon turns pale in the morning as if through shame The phenomenon of the moon becoming pale in the morning is poetically fancied to be due to the sense of shame felt by the moon Why the moon felt abashed can be accounted for in two ways The moon it appears realised in the morning that he had done an improper thing in looking for a long time at the faces of the wives of others and becoming love sick about them This brought on a sense of shame with the result that he became pale We can also say that the moon got abashed when he saw the निष्कलङ्कत्व of the ladies and knowing himself to be सकलङ्क he felt abashed This scarcely agrees with his उत्सुकत्व which generally means the the longing of a love sick lover निशात्यय at the end of the night i e in the morning निशा 'night comes from (शो तनूकरणे to lessen) and means नितरां श्यति तनूकरोति व्यापारान् Cf निशा निशीथिनी रात्रिस्त्रियामा क्षणदा क्षपा" अमर क्षय destruction or end from क्षि क्षय The reading तुन मुहम् for निर्भरणम् is not good मुहम् yields no good sense and तूनम् is superfluous in view of the fact that we already have इव in the last line to show us the उपमा contained in the verse The moon is sometimes described as playing the part of a stealthy lover Cf हे राहिणि त्वमसि रात्रिकरस्य भाया त्वं निवारय पति मयि दुर्विनीतम् । जालान्तरा मम वासगृह प्रविश्य आर्लिङ्गत स्पृशति कि कुलधर्म एव S I ?

VERSE 10 मही प्रवासिभिरुद्धमपि न गकरत The earth cannot even so much as be seen by travellers Travellers had no courage to look at the heated earth and sympathise with her probably because their own heart was already burnt by the fire of the separation from their beloveds Sanskrit poets are very fond of describing travellers as hopelessly suffering from the pangs of separation when they go on touring leaving their wives at home मही comes from मह् पूजायाम् महयन्ते इव सा मही ... मही—असमदाभासी धावम तत उद्रत त्युमवर्ते यस्या सा—possessing a column of smoke thrown or tossed up by the unbearable wind The phenomenon of a veil of gust of wind throwing up a column of

dust is too common to require any further explanation उद्वृत (from उद् + वृ) tossed up + thrown up ... a circular mass of dust ... प्रचण्ड ... (the earth) heated by the heat of the terrible sun. It is not good to take the adjective प्रचण्ड as a qualification of आतप as is done by G, because in the very first verse of this poem we have been told that आतप in this season is प्रचण्ड ... past pass. part. of the causal of ... heat. ... —Whose minds are burnt by the fire in the form of the separation of their beloveds.

VERSE 11. ... —the deer looking at the sky resembling scattered collyrium run into another forest thinking the sky to be water. What happened was this. The deer were extremely heated by the terrible heat and got very thirsty. They looked at the sky and saw that it was dark like water because the sky looked like scattered collyrium being overcast with clouds. They therefore ran to another forest where the sky appeared to touch the ground at the horizon and where they expected to find water.—I do not think that this verse describes the phenomenon of the mirage (मृगजल or मृगतृष्णिका), as a careless reader is likely to suppose on account of the description of the running of the deer after the water which was the creation of their brains. Because we have been told definitely that the sky looked like scattered collyrium and hence it was mistaken for water. This is possible because water in some places appears dark. We know from experience that the mirage does not present a dark appearance. भिन्नाञ्जनमलिन ... —भिन्न च तत् अञ्जनञ्च तेन मलिनम् the sky resembling collyrium that is scattered. In order that the sky may present an appearance resembling scattered collyrium we have to suppose that the sky was overcast by clouds. The poet has used this same simile in two places more in this poem (II 2 III 5) a comparison with which also leads us to the same conclusion. How the sky came to be overcast by clouds in this hot season we cannot definitely say. But we know that even in the hot season the sky sometimes becomes full of clouds and if no rain follows this phenomenon the heat

of th season is doubly increased Such an occurrence appears to have been allud d to by the poet in this verse मनिभ words such as निभ मकाश, नीकाश coming at the end of compounds have the meaning of similar resembling Cf. स्यस्मरप तर्मि । विभ्रमतामर्सीसाशर्सतकाशोपमादय । नभ नभस (m) sky (1) नभते भैते from नभ-नभ्वाने (2) न बभ्नातीति नभ-नभ स्वायाम् (Cf. for the meaning of नभस (cloud)) नभो नाभि नभा मध श्रावण च पतद्ग्रहः । प्राण मृणालमन्त्र च वयाम च नभा स्मृतः ।" विश्व । तमान्तर न्तरत् वनवनान्तरमिति in another forest प्रतानित used in an active sense भृशम् extremely मन्या तृषा परिशुष्कतालव — (परिशुष्का तालव यस ते) (the deer) whose palates had become dry or were parched up with excessive thirst तृषा instead of तृष (तृष ह तर्षे तृष) The word for thirst is either तृष or तृषा Cf. "तृषा पूर्य्यास्य पिबति सलिलं शीतमधुरम् Bh III 19 शुष्क past part. from शुष to become dry or parched up नायामिति expand this into तत् नभ तायमिति मत्वा or ज्ञात्वा thinking the sky to be water इति is used in the sense of 'as' or 'in the capacity of' The deer looked at the sky in the capacity of water Cf. for the various meanings of इति, 'इति स्वरूप सान्निध्य विवक्षानियम मत। हेतो प्रकारप्रत्यवमर्शानादपरामुष्ण। एवमर्थ समासौ स्यात् इमादि

VERSE 12 विलासवत्य: प्रसङ्गिना मनांसि मन्मिताक्षिप्तैरिति राघ तिन्नुमतीयत कुरुत Coquettish women at once kindle love in the mind of those who come in contact with them by their glances accompanied by a smile Sanskrit poets have taken great delight in depicting the power of the side glances of a lady and of her smiles to wound the heart of a sentimental lover and some of the beautiful verses in Sanskrit erotic poetry deal with the कटाक्ष of women. विलासवत्य -विलास (विलस यामी ता - विलास -coquetry feminine gestures which indicate the amorous sentiment in the heart It is thus defined 'यो वाऽऽभाषामनो विकार गत्यासनस्थानविलोकनेषु । नानाविधाङ्गवचनं स्थित परद्रूमर्पं स्त्र्यस्यर्पं विलास। प्रसङ्गिनाम् of those who come in contact with the coquettish ladies (प्रसङ्ग विद्यते यस्य तत्रम्) Whoever came in contact with these coquettes became enamoured of them on account of their magic side glances The reading प्रवासिनाम् is also good It would mean that ladies with their side—glances began to capture the heart of those poor travellers who were helpless on account of their being away from their beloveds and hence easy of capture मन्मित-वैक्षित -स्मित सहितानि सितानि च तानि वीक्षितानि च तै -with glances which were crooked and which

were accompanied by a smile. The crooked glance of a lady is sufficiently powerful in itself but when it gets the smile for its help mate its power knows no bounds आशु (adv.) quickly 'अथ मौर्व त्वयि तव शिरसं द्रुतम् । मत्वं चपले पुनि मतिराशिरमाशु च ॥' समर. अनङ्गमर्दीपनं kindling of love. Cupid, or the God of love, is known as अनङ्ग the bodiless one', because he was burnt to ashes by Siva with the fire of his third eye, on the forehead when Cupid tried to swerve his mind from its equanimity and inspire it with love for Pârvati in order that a child may be born of Siva and Parvati which was to deliver the gods from the demon, Taraka. This story is given in Kâlidâsa's Ku Cf especially 'क्रोधं प्रभो संहर संहरेति यावद्गिरः खे मरुतां चरन्ति । तावत्स वह्निर्भवनेत्रजन्मा भस्मावशेषं मदनं चकार ॥' III 72. सविभ्रमं विभ्रमेण सहितं adj to वीक्षितं. (the glances) which were accompanied by amorous movements. विभ्रम is thus defined 'कार स्मित च कुसुमाभरणादियोजना मदजेनं च सहर्षमद विमण्डनम् । आनिष्ट कान्तवचन दयन सर्वादिभिरिन्दाण्याश्रितरणेन च विभ्रमः स्यात् ॥', यथा प्रदोषा शशिचारुभूषणा like evenings possessing the beautiful ornament in the form of the moon' Construe यथा प्रदोषा अनङ्गमर्दीपनं कुर्वन्ति तथा विलासवत्य अनङ्गमर्दीपनं कुर्वन्. शशिचारुभूषणा is to be construed with both विलासवत्य and प्रदोषा and the compound is to be dissolved in two ways accordingly: शशी इव चारूणि भूषणानि यासां ता विलासवत्य:-Coquettish women wearing ornaments as beautiful as the moon शशी एव चारुभूषणं येषां ते प्रदोषा —evenings possessing the moon for their excellent ornament प्रदोष (from दुष्) evening प्रारब्धो दोषाया or प्रारब्धा दोषा यस्मिन्. Here a question arises as to how are विलासवत्य (*f.*) compared to प्रदोष (*m.*) in short how is it that a feminine उपमेय has a masculine उपमान ? The technical fault that arises in cases like these where उपमान and उपमेय are of different genders is known as भग्नप्रक्रमत्वम् or violation of uniformity e. g, 'चिन्ताज्जामिव चपलैगि काव्यं चिरमस्त-अन्यस्य मे'. Here the common property is स्फुरत and the word स्फुरत properly goes with उपमेय When we take it with उपमान we have to change the gender of स्फुरत and say यथा चिन्तारत्नं स्फुरत् तथा स्फुरन्ति, Here भग्नप्रक्रम properly occurs. But in those cases where, in spite of the difference of gender between उपमान and उपमेय, the word showing the common property does not undergo any change e. g 'प्रसन्ना इव कामदा दृष्टा', or the word showing the common property is a verb which can, without any change, be construed both with उपमान and उपमेय

e g 'क्षिति ग्लानि षण्डाम्बुद्, no such fault arises In the present case the common property on which उपमा is based is 'अनङ्गसन्दीपन कुर्वन' which requires no change when we connect it with उपमान and उपमेय. The adjective महिमाक्षपणा of course, goes both with निशाकर and शशांक without any change. So the fault भग्नप्रक्रम does not arise here and the simile is perfectly correct. The discussion occurs in Kavya Prakash X 56 which the curious student is recommended to read.

VERSE 13. This and the following few verses describe the effect of the terrible heat on the lower animals. The heat makes them forget their natural animosity and go to a common place where they do not think of killing each other. Such pairs as the serpent and the pea cock, the lion and the elephant and the serpent and the frog which are known for their natural antipathy towards each other are described as forgetting their nature through the effects of heat. There appears to be some confusion in the arrangement of the verses here. Symmetry requires the verses to come in the following order 13 and 16, 14 and 15, 18 and 20, because each of these three groups of two would then refer to a pair of mutually antagonistic animals referred to above. This becomes clear when one reads the verses themselves फणी मयूरस्य तले निषीदति—The serpent sits under the shade of the pea cock. The pea cock and the serpent are known as natural enemies. फणी-(फणा अस्य अस्तीति) a serpent फण-फणा the expanded hood of a cobra or a serpent तल्म् primarily means the lower part the part underneath the bottom Cf स्वात्पाणि वनविहारलग्ने भव समस्तपदम S D p 14 Hence it comes to mean the ground under an object or the shelter afforded by that object, here the word means shelter दृष्ट मयूरपुरी स्वर्ग निवसति—going with फणी-extremely heated by the rays of the sun Cf line 1 Verse 11 above मयूख a ray. Cf किरण-रश्मिमयूखांशुगभस्तिघृणिघृष्णयः। भानु करः मरीचि स्त्री पुंसयोर्दीधिति स्त्रियाम्' II अमर पथि तप्तपांशुभि विदह्यमान being burnt or schorched on the way by the heated dust. How the heated dust in this season burns the foot of a person when he has to walk bare footed along the streets of such a dust rich city as Poona can only be understood by those who possess that painful experience. All the more so as in the case अवाङ्मुख — with his face turned downwards (अवाक् मुखं यस्य) अवाङ्मुख is also a good

[illegible]ing and means with its hood bent down जिह्मगति जिह्मं गच्छ which was moving in a crooked fashion This is the natural motion of the serpent मुहुः श्वसन् breathing or panting again and again. Cf 'मुहुः पुनः पुनः [illegible] [illegible].' The serpent was breathing repeatedly on account of the heat. This expression is again applied to the lion in the next verse

separable from it. The परनिपात or the coming of अग्र at the beginning of the compound is to be accounted for by putting this word in what is known as the आहिताग्न्यादि आकृतिगण. This is a list of words in which the latter member of the compound optionally comes in first and the list being not complete (only a few specimens being given) one can add more words to it if one likes. This rule however is applicable to बहुव्रीहि compounds only but we have to stretch it to तत्पुरुष compounds also. Kalidasa has used a similar expression in his *Śakuntala* Act IV p. 119 'अग्रहस्त मम अग्रहस्ता पुष्पभाजनम्' on which राघवभट्ट remarks 'अग्रश्चासौ हस्तश्चेति समानाधिकरण विशेषणसमास इयतावदर्थविसाधनक्लक्षणा। उक्तं च वामनेन— हस्ताग्राग्रहस्ता दयो गुणगुणिनोर्भेदाभेदात् इति। अन्ये अग्रहस्त इति अखण्ड एव शब्दो हस्ताग्रवाचक इत्याहुः। अपरे तु हस्तस्याग्रमिति षष्ठीसमासे आहिताग्न्यादिपाठात् पूर्वनिपातमाहुः।' This reasoning is also applicable to अग्रकर in the *Śakuntala*. Also cf. 'त्वयाग्रहस्ते मकुलीकृताङ्गुली समर्पयन्ती स्फटिकाक्षमालिकाम्' *Ku.* V where मल्लिनाथ comments as 'अग्रश्चासौ हस्तश्चेति समानाधिकरणसमास' and *Kir* V 9) and मल्लिनाथ's comment on it. All this leads us to believe that (1) above is preferable.

by the rays of the sun They drank a few drops of water that they could get, but this only served to heighten their thirst and made them long for water the more Being no longer master of themselves through thirst and heat, they lost all fear of the lion.

VERSE 16 कलापिनः समीपवर्तिनं भोगिनं न घ्नन्ति—The peacocks do not kill the serpent that is lying near (them). कलापिनः—कलाप विद्यते यषां ते—(कलाप the plumage of a peacock) peacocks भोगिनम् a serpent (भोग =the expanded hood of a snake विद्यते यस्य तम्). समीपवर्तिनम्—समीपे वर्तते असौ तम् सवितुः हुतग्निकल्पैः रश्मिभिः क्लान्तशरीरचेतसः —(going with कलापिनः) whose bodies and minds were wearied by the rays of the sun, which (rays) were almost like fires that were being sacrificed to सवितृ one who directs people to activity, the stimulator, the sun (सुवति असौ) In the Rig-Veda there are five solar deities which represent various aspects of the activity of the sun. सवितृ is one of them and he represents the sun's quickening activity To this deity is addressed the famous stanza in Gayatri metre which every Brahmin repeats, or is expected to repeat morning and evening at the time of his संध्यावन्दन हुताग्निकल्पैः—हुताश्च अमयश्च, तद्वत् हुताग्नयः हुताग्निकल्पाः ते—Fires in which offerings of ghee etc are being poured become very fierce The rays of the sun were almost like such fires The terminations कल्प, देश्य and देशीय are added on to words in the sense of 'almost equal to' 'a little less than' e g ईषदूनो विद्वान् विद्वत्कल्पः, विद्वद्देश्यः, विद्वद्देशीयः Cf *Panini* V-3-67. ईषदसमाप्तौ कल्पब्देश्यदेशीयरः . क्लान्तशरीरचेतसः — क्लान्तानि शरीराणि चेतांसि च येषां ते . only to कलापिनः . क्लान्त from क्लम्—क्लान्त-tired कलापचक्रेषु निवेशिताननम् qualifying भोगिनम्—who had entered its mouth i e head in the circles of their feathers. निवेशितं (caused to enter) आननं यन . In verse 13 we are told that the serpent fearlessly sits under the shelter of the peacock In this verse we see that though the serpent has grown audacious enough to run its head into the very plumage of the peacock the peacock has no mind to eat it up Such is the effect of heat.

VERSE 17. आयतपात्रमण्डल मर सनम् वराहयूथ क्षमाम् विशति — The herd of wild boars, digging up the lake with the collection of its long snouts is as it were entering the surface of the earth आयतपात्रमण्डले आयतानि च तानि पोत्राणि च, तेषां मण्डले – आयत past part from आ + यम् long पात्र the snout of a boar, from पू to cleanse (पुयते अनेन) The snout serves the purpose of removing dirty, uneatable things so that the boar may take in only those that are *good* Cf ' पोत्रं वस्त्र मुखाग्रे च सूकरस्य हलस्य च ' विश्व . मण्डलम् a collection We may also take this word here in the same sense that we took it in Verse 8 The expression would then mean round or circular and long snouts. But we cannot say whether the snouts of boars are circular They might, however, be thought to be so if we look at them with a particular angle of vision यूथ a herd or multitude (as of beasts). The boars were heated by the sun and getting no water in the lake they began to dig it up for भद्रमुस्त or नागरमोथा, which is their favourite food They also probably thought that by digging deep pits in the lake they *might come upon some water* While *in this action* of digging up the lake by their snouts they appeared to be as *it were, entering the surface of the earth with a view to* escape from the heat of the sun भद्रमुस्तक adj to सर the lake containing नागरमोथा (भद्रमुस्तक सलिलम्) मुस्त मुस्ता–मुस्तक = नागरमोथा a particular kind of grass भद्र may either be taken in the sense 'good' when we shall have 'the lake containing good मुस्त,' or भद्रमुस्त may be taken to denote some special kind of मुस्त Cf भद्रं स्यात् –भद्र– इति मुस्तक प्रभेदान्तर । ' शुष्क परिशुष्क सर्वकर्दम—परिशुष्क कर्दम यस्मिन्– in which the mud was dry on all sides (परि=सर्वत) i e there was not a drop of water in the whole of the lake प्रदीप्तभास रविणा वितापित (adj to वराहयूथ) extremely heated by the sun of burning lustre प्रदीप्ता भा यस्य तेन The reading स्वमुखैरनेकश विशद्भुवम् is only a repetition of the first line of Verse 13 and hence has been rejected Other readings do not deserve mention For the idea in the verse cf ' विश्वदं विश्वतो धरणिभिन्नमुखाग्रै पवनक्षुत्पीडितर्पणैर्प्रवृत्तैर्दधाति । अवाह स वृक्षवराहकुलस्य मार्गा मुस्तभागमार्गमभिनिवेशाय ॥ Ragh IX 59 and पङ्कशुष्कसरसीषु वराहा मुस्तकानि चरन्ति सीरगतीनि ' quoted by Mallinatha on this verse from *Pingle*, also रजनि विनिर्यान्ति यत्रैव भद्रमुस्तविशिष्टानाम् । अद्रिषु वनोद्गमश्यामा । Ku VII - 35

VERSE 18. भेक: तृषितस्य भोगिन: फणातपत्रस्य तले निषीदति—The frog sits under the shelter of the umbrella in the form of the expanded hood of the thirsty serpent. फणा एव आतपत्रं तस्य. आतपत्रम् an umbrella (आतपात् त्रायते इति) Cf गर्व्यं स्वहस्तधृतदण्ड-मिवातपत्रम्' *Sak.* V.-6 तले vide note under verse 13 supra. नितान्त-सुमहिता विवस्वता अभितापित oppressed by the sun possessing a garland of extremely hot rays अतिशयेन तीक्ष्णा ... , ते च अंशवश्च एव, तेषां माला, सा विद्यते यस्य तेन विवस्वान् the sun (विविधं वस्ते—आच्छादयति—इति विवो रश्मि—विव अस्यास्तीति). सपङ्कतोयात्सरस उत्प्लुत्य jumping out from the lake containing muddy water. पङ्केन सहित सपङ्क—तादृशं तोयं यस्य. Here we have to suppose that this lake is different from the one described in the last verse, for that lake has not a drop of water in it. उत्प्लुत्य—gerund from प्लु-प्लवते with उत् to jump or leap The frog jumped from the lake and took shelter under the expanded hood of the serpent. We do not know why the frog should jump out of the lake which possessed some water at least. The poet probably makes it leap out for purposes of his description, or the water got very hot on account of the heat making it impossible for the frog to remain inside

VERSE 19. गजै: सर: संजातविमर्दकर्दमं कृतम् The elephants have made the lake possess thick mud on account of their fight. Elephants began to fight with one another in the lake with the result that the mud in the lake became thick and clotted by their trampling सान्द्रविमर्दकर्दमम्=सान्द्र: विमर्देन कर्दम: यस्मिन् in which the mud was thick on account of the fight. This compound does not appear to be regular We rather expect विमर्दसान्द्रकर्दमम्. विमर्द from वि+मृद् Fight Cf 'विमर्दक्षमा भूमिरस्माकं' *Uttar R* V p 140 कर्दम mud from कर्द्-कर्दति to make a bad noise Cf 'निषद्वरस्तु जम्बाल: पङ्कोऽस्त्री शादकर्दमौ' अमर. The other adjectives of the lake also show the havoc that has been wrought in the lake by the fight of the elephants The lotuses have been rooted out, the fish have all died and the *Sârasa* birds have flown away through fear. समुद्धृताशेषमृणाल-जालकम् (adj to सर:) समुद्धृतानि अशेषाणि मृणालानां जालकानि यस्मात् तत् from which all the clusters of lotus—stalks were completely rooted out समुद्धृतानि उत्पाटितानि समुद्धृतानि, मृणाल —म् the fibrous stalk of a lotus Cf 'मृणालं नलदे क्लीबं, पुंस्यनस्त्री बिसे' मेदिनी. जालकम् collection multitude विपन्नमीनम् (adj to सर:) विपन्ना: मीना: यस्मिन् तत् in which the fish were dead विपन्न p p of

वि+पद् to die द्रुत-रसम्-भिताश्च न सारसाश्च भीतसारसा, द्रुता भीतसारसा यस्मात्-from which the terrified Sarasa birds have flown away पयस्तोयेनीडनसहत [(adj) to तत)-पयस्यागणे उपदिनाय महने-gathered together for fighting with one another

VERSE 20 This verse really ought to have followed verse 18 which tells us that the frog leaps out from the lake and goes under the shelter of the hood of a serpent; for here we are told that the serpent has no power to kill the frogs which are his natural food तृषाकुल फणी मण्डूककुलं न हन्ति-The serpent oppressed by thirst does not kill the multitude of frogs. मण्डूक a frog (मण्डयति जलाशयम्) Cf मेके मण्डूकवर्षाभूशालूरप्लवदर्दुराः स्मर रविमयूखाहतमणिशिखाप्रभैः ये प्रभा, तया उद्दिप्ता शिरोमणि प्रभा यस्य-the lustre of whose head-jewel was ablaze (made its appearance) on account of the lustre of the sun The serpent is said to possess a valuable jewel on his head His jewel shone forth resplendently on account of the rays of the sun falling on it Probably the jewel belonged to the सूर्यकान्तमणि class which emits flames when touched by the rays of the sun विलोलजिह्वाद्वयलीढमारुत -विलोल यत् जिह्वाद्वयं तेन लीढ मारुत येन-(adj to फणी) who has licked up or swallowed the wind with the couple of his tremulous tongues लीढ from लिह् to lick The serpent is said to feed on wind Cf हिमागमसमय-न्यलघ्मशन धाता मरुत्कल्पितं-व्यालानाम् । Bh III 97 The serpent also possesses a pair of tongues How he came to possess two tongues is explained as follows The sage कश्यप had two wives विनता the mother of गरुड and अरुण and कद्रू the mother of all the नागs or serpents A dispute arose between विनता and कद्रू about the colour of the horse उच्चैःश्रवस in which विनता was defeated and became a slave of कद्रू गरुड in order to purchase the freedom of his mother brought down to earth from heaven a pitcher of अमृत and gave it over to कद्रू and her sons who placed it on a collection of दर्भ grass Indra in the meanwhile managed in his usual cunning fashion, to purloin the pitcher lest serpents would be immortal by tasting the celestial beverage The serpents were greatly disappointed at the mysterious disappearance of the pitcher and began to lick the दर्भ grass with a vain hope that a few drops had fallen on them This resulted in

their tongues being cut in twain and from that time serpents have a pair of tongues. विषाग्निसूर्यातपतापितः—विष अग्नि-सूर्यातपैः तापितः—(adj to फणी) tormented by the heat of the sun, the fire and poison The fire probably was the दावानल (दवाग्नि) or the forest-conflagration or the fire emitted by the head-jewel of the serpent The poison was the poison of the serpent in its fangs. On account of heat its own poison began to torment the serpent.

VERSE 21 तृषाकुलं जलं गवेषमाणं महिषीकुलं अद्रिगह्वरात् निःसृतम्—A herd of female-buffaloes, oppressed with thirst and searching for water has issued forth from a mountain-cave. गवेषमाणम् present part. from गवेष to search for (गवेषते-गवेषयति) qualifying महिषीकुलम् and having जलम् for its object कुलम् a herd or collection. गह्वरम् a cave or cavern Cf. गौरीगुरोर्गह्वरमा विवेश Raghu II 26 निःसृतम् used in an active sense. सफेनलालावृत-वक्त्रसंपुटम्—फेनेन सहिता लाला सफेनलाला, तया आवृतानि वक्त्रसंपुटानि यस्य (going with महिषीकुलम्) the cavities (संपुट) of the mouths of which (herd) were covered with saliva and foam. विनिःसृत-लोहितजिह्वम्—विनिःसृता आ (समन्तात्) लोहिता जिह्वा यस्य—the tongues of which (herd) had come out of their mouth—the tongues that were red on all sides. This is a very vivid description of wild buffaloes going in search of water As they ran about here and there their tongues came out of their mouths which were full of saliva and foam ऊर्ध्वमुखम्—ऊर्ध्वानि मुखानि यस्य the faces of which (herd) were turned upwards. In solving these compounds I have used the plural of such words as मुखानि etc, because a number of buffaloes are spoken of though the compound as such qualifies a noun (कुलम्) which is singular and which expresses a collection

here has no special meaning, or at any, [illegible] place region or ground in general In this sense वनान्त is found to have been used many times in literature It is therefore better to take वनान्त = the regions of forests than 'the skirts of forests' Cf. [illegible] 'Uttar R II—27 [illegible] from [illegible] [illegible] [illegible]-adj to वनान्त -in which the sprouts of grass are burnt by the heat of the excessively violent forest-conflagration [illegible] extremely terrible [illegible] Forest—conflagration ([illegible] past pass part from [illegible] grass I remember the verse where I first came across with this word in Sanskrit literature when as a little boy I learnt the second canto of Raghus [illegible] II-26 [illegible] a sprout or shoot [illegible] 'K i V 60 [illegible] 'Uttar R I—3 [illegible] The reading [illegible] means the sprouts of corn or grain ([illegible] or [illegible] corn or grain in general crops) [illegible] is better because there are no corn sprouts in this season Grass-sprouts are possible on account of [illegible] that has just gone by [illegible] (adj to वनान्त) in which the all but dry leaves were thrown up by the force of the violent wind [illegible] violent impetuous [illegible]

the sun with the result that they began to hide ea ... fatigued is repairing to the arbour on a ... a bower or a place of shelter overgrown with shrubs and creepers. The monkeys became fatigued with heat and began to repair to a place of shelter ... The ... wandering about in all directions in search of (the wishing for) water ... pieces of ox ... The collection of ... is taking in water from a well ... is a fabulous animal possessing ... to be stronger than the lion ... Megh 54 ... M I & B ... not crooked straight forward The propriety of this word is not clear It may either mean that the ... walks in a straight and direct way like a wild boar and not in a crooked way like a serpent or it may mean that the ... generally is an animal always straight from in his mind that is ... not ... like ... but is noble and ... like a lion ... a tongue ?

Cf 'प्रद्रुतैकुहमपुटव्याकोशविशदवाह्नरा ...रवेरिन तिग्मर्चिः' अमर'. द्रुत past p. p. past form of द्रु to make haste used as an adverb modifying पवित्र्याप्त. प्रबल–वेगान (adj to पावितेन)– प्रबलश्चेगो यस्य तम्य वेग तेन उद्धत वेग यस्मिन् तेन in which speed is produced by the force of the violent wind The fire began to spread rapidly on account the impetus to spread being given to it by the speedy or violent wind It is a well known fact that fire spreads apace if help l by the wind उद्द्रुत is also a good reading It means 'accelerated' Here we have to suppose that fire was already spreading rapidly but its rapidity was accelerated by the strong current of the violent wind तटविटप–तटानि–तरुणां विटपा तटविटपा, तटानां अग्राणि शाखाग्राणि, 'तटविटपाश्च लताग्राणि च, तथा आलिङ्गने व्यासक्तः तत–ani) to पावितेन—deeply engaged in embracing the tops of creepers and branches of trees The tops and branches are specially mentioned because they first come in contact with fire and catch it The fire is represented as embracing these with a view to make them his own विटप a branch (विटं विस्तारं पाति रक्षति वा) G. reads तटविटप and translates 'trees on the banks' This is wrong विटप never means 'tree' The word for a tree is विटपिन्. तट does not give any sensible meaning What bank is meant? व्यासक्त is here used in the sense of 'intently engaged in,' 'busy with,' Cf 'आश्रमे नै विवसति पुरा मेत वरियथा कृता नी' Megh II—22.

VERSE 25 This verse describes the forest-conflagration in its various aspects दावाग्नि संघाति मृगाणी ग्लपयति—The forest conflagration adhering to the side (of the forest) makes the collection of beasts (in it) fatigued. दावाग्नि इव दावाग्नि. दव—forest —fire, दव =(1) wood forest (2) forest-conflagration. We here take दव in the former sense. दाव has also the same meaning as दव It is to be noted that both दव and दाव either singly or with the addition of some such word as अग्नि or अनल mean 'forest conflagration When we have such a word as दवाग्नि or दावाग्नि we have to understand दव or दाव which really means forest conflagration in the sense of forest only This is done according to the maxim विशिष्टवाचकानां पदानां पृथग्वाच्यवाचकत्वाभावे विशेष्यवाचकत्वम् ' मृगवृन्द=समूहं या मृग the collection of beasts or deer. It is better to take मृग in the sense of beasts because we then get the plea that all beasts are oppressed by the

fire ग्लपयति causal of ग्लै ग्लायति to become fatigued (वह्नि) पवनवृद्ध (सन्) पवनाप्त अंगि विसर्पति (The conflagration) increased by the wind resounds in the valleys of the mountains ध्वनति is to be preferred to the simple ज्वलति because what is meant to be brought to the notice of the reader is the noise of the fire when, being increased by the wind it burns in the valleys पवनवृद्ध—पवनेन वृद्ध पवनिनाद (सन्) शाल्यस्थानस्थलीषु स्फुरति—It burns with loud noise in natural spots of ground possessing dry bamboos पवनिनाद पटु निनादः यस्य whose noise is loud (adj to दवाग्नि) शाल्यस्थलस्थ—शुष्का यष्टा यास, तासु स्थलीषु तास in natural spots of grounds the bamboos in which were dry स्थली means a natural spot of ground unwrought by the hand of man Cf *Bh* III 79 'व्याघ्रस्तवर्मचितयस्त्वणवनी रथी वनान्तस्थली , ' ममदु मर्मिव कृतमा स्थलीषु *Ku* IV 4 G curiously translate [illegible] by (artificial) grounds which is exactly what the word does *not* mean Cf ' स्थली अकृत्रिमा । कृत्रिमा स्थला । स्थल भूमयनाधारण्यम्' *R mas a* ii on *Amara* II 1 5 तृणमध्ये क्षणन लब्धवृद्धि प्रसर्पति—(The fire) spreads being increased in a moment in the midst of the grass तृणमध्य—तृणाना मध्यम् तस्मिन् लब्धा वृद्धि यन स लब्धवृद्धि —which has obtained augmentation i, e is increased क्षणन—The instrumental is used according to अपवर्ग तृतीया Panini II 3 6 The instrumental is used with words expressive of *time* or *place* when the accomplishment of the desired object is meant to be expressed Aptes *Guide* §53

VERSE 26 द्रुमाणा कोटरेषु कनकगौर स्फुरति—(The fire) shines as bright as gold in the hollows of trees कोटर —रम् the hollow of a tree Cf 'नीवारा शुकगर्भकोटरमुखभ्रष्टास्तरूणामधः ' *Sak* I 14 कनकगौर—कनकमिव गौर as bright as gold शाल्मलीना वनेषु बहुतर इव जात (going अग्नि) as if grown many i e greatly increased in the forests of the *Salmali* trees शाल्मली is known as सावरी in Marathi. In the *Salmali* forests the fire blazed so fiercely that instead of one there appeared to be as it were, many conflagrations परिणतदलशाखात् नभात् आशु उत्पतति at once goes up on high from the tree the leaves and branches of which have become ripe or old परिणत—दलानि च शाखाश्च दलशाखा परिणता दल शाखा यस्य तस्मात् Or we may dissolve the compound as परिणतानि दलानि यासा ता दलस्य शाखा यस्य तस्मात् उत्पतति means ' goes up or ' springs up Hence we prefer the reading वृक्षात् to नृक्षात् If, however, we insist on taking the reading वृक्षात् we shall

beautiful or sweet may this summer season pass happily with you [lit may this summer season of yours pass happily] in company with women [who are your friends] at night, on the terrace of the mansion The lover means to say that his beloved should pass the nights of this summer season in company with her beautiful companions on the terrace of her mansion engaged in singing hers lf, or listening to the songs of others But the poet has not been able to express this id a in a simple and direct form and he has made some confusion about it, e g कामिनीभिः समम is an adjective to निदाघ, whil the idea that we have to understand from the expression in कामिनीभिः समेतायां [तव] निदाघ निशि—the summer at night is an awkward way of expressing निदाघ निशा or निदाघस्य निशा. The adjective सत्कलिनीभिः [सत्कला गीत यस्या] shows that women in those good old days knew fine arts like singing etc and were not steeped in darkness as at present कामिनी-[भुवान कामा अस्या] occurs in the list of the names of woman in *Amara* हर्म्यतलम् the upper part or terrace (गर्भः) of a mansion कमलवनचिताम्बु –कमलाना वनै चिताति अम्बूनि यस्मिन स adj to निदाघ in which the waters were filled with clusters of lotuses वनम् primarily means forest then secondarily it comes to mean a cluster or collection,as forest generally consists of groups of trees Thus we take वनम् here in the sense of a cluster. The com does not like this because there is no authority of any कोश to support the meaning of 'a cluster or coll ction given to वन This is true On the authority of मेदिनी the com. takes वनम्=निवास residence Thus the compound means the waters which are full the residence of lotuses' i e are full of lotuses The meaning that we come to ultim tely is the sam It must be remarked here that वनम = निवास does not soun l w ell to our ear though we cannot question it for मेदिनी says so A third way is वनम्= आलयम् कमलाना वनानि=कमलाना आलयानि=कमलिन्यः Thus कमलवनचिताम्बु =the waters in which are full of lotus plants For वनम्=आलयम् cf. मेदिनी quoted in the com in I "कीर स्यात्कानन नीरे निवास निलये वनम् [इति रम्य The ultimate meaning in all these three cases is the same, viz, in this season lakes etc are full of lotuses I prefer the first way पाटलामोदरम्य –पाटला मामोदेन रम्य –pleasant or delightful on account of the fra-

1 gance of *Pataha* flowers Cf पाटलसंसर्गसुरभिवनवाता *Sdl I* said with regard to ग्रीष्म सुभगसलिलनिगाह--सव सलिल निमज्ज यस्मिन् (going with निदाघ) in which bathing in water is pleasant. Cf सुभगसलिलावगाहा ... सेव्यचन्द्रांशुहारा--सेव्या चन्द्रस्य अंशव हाराश्च यस्मिन्--(Summer) in which the rays of the moon and wreathes (of flowers or pearls) become fit object for enjoyment In summer people like to sit in the moon light and also to put on garlands of flowers or necklaces of pearls The last verse of a canto is generally addressed to his beloved by the lover who is supposed to be addressing the poem to her and contains a blessing

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out of his temples, being intoxicated. Why the king should on the occasion of his state entry ride an *intoxicated* elephant is not quite clear. It appears that मत्त is probably used to suggest the idea of a very strong, lordly elephant rather than a weak starving one. Or the poet must have used मत्त to correspond with मदाम्बु so as to make the cloud resemble the elephant still more closely. तडित्पताक —(1) तडित् पताका यस्य whose flag is lightening. तडिदिव पताका यस्य whose banner is like lightning. The king has a banner flying, the purpose of which was served by lightning in the case of the rainy season. The comparison of lightning with the banner is suggestive. The lightning flashes in the sky very quickly while the banner too moves rapidly in the sky through the force of the wind. पताका comes from पत् and means a banner. Cf. for its various meanings "पताका वैजयन्त्यां स्यात्सौभाग्ये नाटकाङ्कयोः" मेदिनी. अशनिशब्दमर्दल: (1) अशनेः शब्द एव मर्दलः यस्य whose (rainy season) drum consisted of the roar of the thunder bolt. (2) अशनिशब्द इव मर्दलः यस्य whose drum was like the sound of the thunderbolt. The purpose of the drum was served in the case of the cloud by the thunderbolt, the sound of which resembles the sound of the drum. मर्दल (मर्दयति इति which gives troubles probably on account of its loud beating) a drum here used metaphorically for the sound of the drum. उद्धतद्युति—उद्धता द्युतिः यस्य whose splendour is prominent. The king with his paraphernalia appeared magnificent; the rainy season too was grand in its own way. The reading उद्धतध्वनि or उन्नतध्वनि is equally good though it involves a little repetition as the sense expressed thereby is already contained in अशनि etc. We may, however, take ध्वनि in the sense of जयजयशब्द in the case of the king and thunder in the case of the cloud. कामिजनप्रिय —(1) dear to love-sick persons. (2) dear to persons who have a desire in their heart i. e. to mendicants. This probably refers to the custom of scattering pieces of gold or other valuables on auspicious occasions such as the king's entry etc. The rainy season is known to be very dear to lovers as it, according to the poet's convention, excites their passion. Cf. *Mr.* V-17 where the cloud is compared to a king. "मत्तवारणजयत्... ... । ... ... स्पर्शविद्युद्व्यजनार ॥"

VERSE 2 व्योम घनै समन्तत स्थगितम्-The sky is overcast with clouds on all sides The other three lines qualify घनै: नितान्त—कान्तिभि —नितान्त यानि नीलानि उत्पलानि तेषां पत्राणां कान्तिरिव कान्ति येषां तै - (with clouds) which possess a splendour which is similar to that of the leaves of extremely blue lotuses. क्वचित् in some places or parts प्रभिन्ना-सन्निभै प्रभिन्न य अञ्जनस्य राशि तेन सन्निभै - (with clouds) that are similar to a heap or mass of powdered collyrium The word प्रभिन्न is used to show the intensity of the dark colour. For सन्निभ vide note on the word in I-11 *sapta* सगर्भ—प्रभै.-सगर्भा या प्रमदा तस्या स्तनयो प्रभेव प्रभा येषां तै -possessing a lustre similar to the lustre i e the dark colour (of the nipples) the breasts of a pregnant woman One of the signs of pregnancy according to वाग्भट is that the nipples of the breasts grow darker and hence the comparison प्रमदा a young beautiful woman प्रमदो हर्षो अस्ति अस्या (probably a reference to the jolly disposition of young women) For a similar idea by the same poet cf Raghu "दिनेषु गच्छत्सु नितान्तपीवरं तदीयमानीलमुखं स्तनद्वयम्। तिरश्चकार भ्रमराभिलीनयो: सुजातयो: पङ्कजकोशयो: श्रियम् ॥"

woman In other words in the stanza gives the reason why the earth appears so प्रभात तृणाङ्कुरै समाचिता- (the earth) covered with sprouts of grass similar (in colour) to broken *Vaidûrya* gems प्रभिन्नानि च तानि वैदूर्याणि च तै निभै. वैदूर्य is a kind of precious jewel which is of green colour It is the same as मरकत, which is known in Marathi as पाच The word is formed according to a special Sutra of Panini IV-3-84, ' विदूराञ्ञ्य" on which Koumudi runs विदूरात्प्रभवति वैदूर्यो मणि Mallinath commenting on वैदूर्यकूटद्युतिस्थिनिम ' Si III 45 says "विदूरात्प्रभवन्तीति वैदूर्याणि वालवायजानि मणय । ' वैदूर्य बालवायजम्' इति विश्व विदूराञ्ञ्य ' इति ञ्यप्रत्यय । अत्र विदूरशब्दा वाल्वायपर्याय पर्यायो वा तनोप चरित वा तेन वालवायाद्रिरसौ प्रभवति न विदूरात्प्रगत् । तत्र तु सन्निकट ।" The com takes वैदूर्य as masculine probably on the authority of the line from Koumudi quoted above But विश्व expressly gives it as neuter For the use of the word cf *Bh* II 100 and *Ku* VII 10 प्राभिन्नकन्दलीवृतै supply समाचिता—covered with the full blown leaves of *Kandali* trees प्राभिन्नानि कन्दलीनां दलानि तै It may be pointed out by the by that the word समाचिता has been cleverly used in between the two nouns in the instrumental case with which it is meant to be connected Such a connection is said to be brought about by what is known as the देहलीदीपन्याय or काकाक्षिन्याय. इन्द्रगोपकै (समाचिता) covered with *Indragopa* insects इन्द्र गोप रक्षक येषां ते इंद्र गोपका - These are insects of red colour which make their appearance in the rainy season and are said to be protected by इंद्र the lord of rains The description of these insects is a regular item in the description of the rainy season Cf " अभिनवयवसश्रीदामिनि क्ष्मातलेऽस्मिन्नविरलपतिता लेभे सिन्धुगोपा । कुवल यानीय मुग्धमृगलेणाया मणय इव निरस्ता काममेन्द्रिमनाम् ॥' *Subh l* p 357 56 स्फुरन्ति शिक्रगोपाली चञ्चद्यावंन्द्रगोपका । मानकान्तरा श्मीदसा इव चकासिरे ॥' *id i* 355 6

VERSE 6 अद्य बहुभ्यां कृते प्रवृत्तनृत्य (घनैः) To-day (i e in this season) the multitude of peacocks has its dance commenced प्रवृत्तं नृत्तं यस्य—the dance of which (multitude of peacocks) has begun Peacocks are said to begin their dance and amorous sports at the approach of the rainy season This is one of the many conventions of Sanskrit poets which a student of Sanskrit literature has to remember They have been brought together by Vishwanâtha in his Sahitya Darpana p 412-13 Cf " मेघध्वनय

कुयमवति च गिरिशा नाग राक फल स्यात् S. D. VII-25. For the idea of th lin ef दृष्ट नवमसमयाद् इताति निदाघसमय न चद्रम्ति । नवाम्बुमत्त गिरिशा नदति प्रयाम कन्दमवानन्ति ॥' *Gl. it* 2 "आगामिन पृथ्वीवर्णि भिन्नकलौ दैवैदिशायमिरकृतम मनकर (ऋतिम)' Mk. V-1 अानभाभि निर्मिष्य नाकान्लिकनाम् मचलजलदजाल मासवर्णे प्रकृत । विदितविषुहारम्परा नारकरूपा भरमदृरनरूपा नाम्मवपृशिखरा ॥' *Stll* c p. 337-52 and also *I. li* VI 4 and *Megha* I 44 Note that the compound मुतवनयम has been dissolved by the com as प्रयत नृत यन This is uns arranted for this would make नृत् with य a transitive verb which it is not. The dissolution of the com may however be defended by taking मुतम as अन्तर्भावितण्य i e as equal to प्रवर्तितम् सुरतम्यामृतम्-मन्मथ उत्सव or सुरतम् उत्सव तस्मिन् उत्सुक्य-longing for the festival of sexual intercourse. We have preferred this reading because it is shown to be the one intended by the poet if we look to the third pada of the verse विकीर्णम-विकीर्ण विर्गीणकला रम शोभितम् beautified by the expansive plumage that is outspread. The peacock spreads its large plumage to the fullest extent while dancing which makes it appear very charming at the time. ससम्रमा —सम्रमण सहित यथा स्यात्तथा यानि आलिगनानि चुम्बनानि च तत् आकुलम्-adj to-कुलम् absorbed in hasty embraces and kisses. As soon as clouds appeared in the sky peacocks were in eager haste to indulge themselves in amorous sports hence the सम्रम. The reading सविभ्रम is also good. it means with graceful movements.

as the ladies also are in a different way. This, I believe, is the only similarity between rivers and ladies. Their point of resemblance is जातविभ्रमत्व in short their capability of being expressed by the same word which is विभ्रम thus giving us an instance of pure श्लेष. सुप्रमुदा [illegible] evidently bad or unchaste; सु is superfluous and is thrust in for the sake of metre. The reading मत्ता is equally good if not better. There is no reason why unchaste women should be taken as उपमान when जातविभ्रमत्व is the common property, for विभ्रम is a characteristic of all ladies whether chaste or unchaste, though the latter may indulge in coquettish movements more than the former, doing so in order to attract attention. When we take मत्ता as our reading, it would mean alike overjoyed ladies who are indulging in amorous movements. On occasions of special joy, such as the arrival of their lovers, the विभ्रम of ladies is more perceptible and hence the simile would be quite appropriate with मत्ता as our reading. I do not believe as many do that in this verse rivers are compared to unchaste women who hastily go to their paramours with turbid minds and put to shame their relations on both sides. One annotator remarks, 'The attributes of rivers have a double meaning, the second applicable to unchaste women as well.' All the attributes have not a double meaning. The first two lines yield only one meaning that is applicable to rivers only. कान्ति does not mean लावण्य or beauty in the case of women as the learned annotator referred to above says, for the simple reason that the word does not bear that sense; परित does not mean on either side or on both sides, and प्रद्रुतगा 'with increased passion' as he explains (परितः = on all sides). The only attribute that has a double meaning is जातविभ्रमा. This does not lead us to the conclusion that rivers are compared to unchaste women. The third line is a simple [illegible] विभ्रम can be very easily accounted for with either प्रमुदा or मत्ता without the supposition of a comparison with unchaste women. प्रमुदा [illegible] indulging in विभ्रम to attract attention whilst मत्ता [illegible] out of the joy that fills their heart. [illegible] the poet may have intended [illegible] comparison between rivers and [illegible] what like [illegible] ताः,

though th[illegible] pr[illegible]sence of th[illegible] express simile in the third line is destructive to regular समस्तार्कि being present in the verse I think that पद्ष्मा is th[illegible] poet's reading. This gives a good sense and does not involve a bad comparison. With this reading nobody is required to take मलिन etc in a double sense which they do not possess. The word विभ्रम as applied to [illegible] requires a little more explanation. Generally it means (1) beauty or grace and (2) graceful and amorous or sportive action or movement. This word has also a technical meaning in dramaturgy and is thus defined by D. R. II–31 'विभ्रमस्त्वरया काले भूषास्थानविपर्ययः' (the putting on of ornaments etc in wrong places through flurry.) This meaning follows 'perturbation of mind' which also is one of the meanings of विभ्रम ([illegible]). S. D. defines विभ्रम as '[illegible]' III–101 [illegible] Also vide note on the same word under I 12 *et pra*

VERSE 8. [illegible] वनानि मानसं हरन्ति–Th[illegible] forests on the Vindhya mountain attract the mind [illegible]. The other three lines which contain adjectives to वनानि give us the features of the forests which make them attractive. They were cov[illegible]d with blue-coloured grass which was eaten by the d[illegible] and possessed trees which had put forth their foliage as a consequence of the fall of abundant rain. The poet naturally describes the Vindhya forests because they were close to th[illegible] country wh[illegible] h[illegible] lived. He is supposed to have lived at the court of King Vikrama at Ujjayini. This is one of th[illegible] internal evidences which enable us to assign a particular part of the country as the one where the poet flourished. [illegible] covered with heaps of grass [illegible] having sprouts shooting forth from them [illegible] blue-coloured [illegible] (1) [illegible] or nibbled lately by the mouths of female deer, (2) [illegible] that had cut th[illegible] mouths of female deer. In (2) [illegible] follows [illegible] preceding it according to '[illegible]' P[illegible] II 2 '7, for which vide note on [illegible] I–14 [illegible] (2) is more charming and is preferable because it is compatible with Sak. IV–13 quoted in the c[illegible]

VERSE 9. [illegible]—Th[illegible]

साधुनम्यत) "इन्दामी भीतिभी सान्यर्तं नदत्" अन्य For the use of the word cf "दाक्षप्रतिक्षदाति कुसुमं नाम्रमात् । न मानि साधुन्याथं सादृश्यानि साधिक्यम् ॥" *Ku* II-35 and also *Ku*. III-51. The tremulous eyes of the frightened deer that wander about here and there on the natural spot in the forest remind people who look at them, of the tremulous side long glances of their beloveds and bring to their mind many a happy occasion on which those glances were directed at them, thus creating a longing in their heart. The comparison of the eyes of beautiful ladies with the eyes of deer is quite familiar to a student of Sanskrit literature. Cf "चकितहरिणी प्रेक्षणा" Megh II-19. 'मृगसंदर्शन्दनी इति मदि न मुग्ध । धावति- अवलोकितमतीराहुर्वाङ्करे कुरु ॥' *Subhā* p 271-66 "लोचने हरिणगर्व- मोचने मा विदूषय नताङ्गि कज्जलैः । सायकः सपदि जीवहारक किं पुनर्हि गरलेन लेपितः ॥" *Ibid*. p 272-23. And also N. II-21, 23. In line one of the com. on this verse read नेत्राण्युत्पलानीव for नेत्राणीव- त्पलानि.

VERSE 10. अभिसारिका प्रिय राणात् प्रयान्ति–The *Abhisārikā* ladies go (to their lovers) through affection (for them). अभिसारिका is a woman who makes an appointment with her lover and stealthily goes to keep it at night, or makes her lover approach her. Minute directions are laid down as to the rendezvous where the appointment should be kept, the suitable dress which the lady should wear on the occasion so as so to escape observation etc. अभिसारिका is thus defined. "कान्तार्थिनी तु या याति सङ्केतं साभिसारिका" Ibid. "कामार्ताभिसरेत् कान्तं सारयेद्वाभिसारिका" D R II-27 'अभिसारयते कान्तं या मन्मथवशंवदा । स्वयं वाभिसरत्येषा धीरैरुक्ताभिसारिका ॥" S. D III-76 "मदेन मदेनापि प्रथिता शिथिलत्रपा । प्रेमयुक्ताभिसरेत्कान्तं सा भवेदभिसारिका ॥ तडित्प्रभा–तडित् प्रभा, तामि दर्शिता मार्गभूमि यासां_ता (adj to प्रिय) to whom the ground on their way was shown by the flashes of lightning. Lightning often does the work of a guide to these ladies, but som times the flashes of lighting are described as a hindrance to ladies going to their lovers under the protecting cloak of darkness. Cf for this latter idea Mk. V 32 and *Subhā* p. 359-107. नभसि मुहुर्मुहुः पुनः - घनान्धकारे–Even during nights rendered intensely or thickly dark by the clouds thundering loudly again and again – Though the nights were enveloped in pitchy darkness on account of clouds which were roaring loudly, the *Abhisārikās* were

not prevented from going to their lovers because they were shown their way by the flashes of lightning. अभीक्ष्णम् frequently 'मुहुः पुनः पुनः शश्वदभीक्ष्णमसकृत्समाः' अमर. उच्चैर्नदता roaring loudly. पयोमुचा पयांसि मुञ्चति असौ-तेन that which lets down water, hence, a cloud. Here the singular is used in the sense of a collection (समुदाय) घनान्ध This is what is known as a च्वि *formation.* *For the dissolution of the compound vide* com. When a thing becomes like another which really it is not, this च्वि form is used by the Vartika "अभूततद्भावे इति वक्तव्यम्" which follows "कृभ्वस्तियोगे सम्पद्यकर्तरि च्विः" *Pāṇini,* V-4-59. For instance when Rāma who is not the son of Govinda, is looked upon as such by him we say, "गोविन्द्रः रामं पुत्रीकरोति" Cf "अमुं पुरः पश्यसि देवदारुं पुत्रीकृतोऽसौ वृषभध्वजेन" *Raghu* II-36, "पयोधरीभूतचतुःसमुद्राम्" *ibid* II 3 where च्वि is used strictly in the sense अभूततद्भावे. But this strict sense is not regularly found to have been followed by poets in using च्वि forms. For instance in the present case the nights did really possess thick darkness. So there is no propriety in saying अघनान्धकाराः घनान्धकाराः इव सम्पद्यमानाः घनान्धकारीकृता, because the शर्वरीs or nights were actually घनान्धकाराः and not अघनान्धकाराः as would be the case if the च्वि had been used in the sense of अभूततद्भाव. So it appears that the च्वि is not here used in the usual sense of अभूततद्भाव. *For the idea of the verse cf. Ku* IV-11 *quoted in the com.*

VERSE 11. योषित कृतापराधान् प्रियान् शयने निरन्तरं परिरब्धवत्यः— women closely embrace their lovers in bed even though they had offended them (lit. they had committed a guilt). योषित women "स्त्री योषिदबला योषा नारी सीमन्तिनी वधूः" अमर. कृतापराधान् —कृतः अपराधः यैस्तान्. The अपराध or guilt consists in paying regard to another woman. The jealousy of women when they come to know that they are not the sole recipients of the undivided attention of their lovers is proverbial. When a lover is कृतापराध in this sense he has no reason to expect any mercy at the hands of his lady love and in order to propitiate her he has to go through a world of troubles, including the actual throwing of himself at her feet. But in this season the poet tells us the poor कृतापराध lovers are exempted from this unpleasant business of humouring their fair loves, because the ladies themselves seek the shelter of their arms, being frightened as they naturally are, by the thunder of clouds and by lightning. पयोधरस्वनित (प)

मुग्ध—ईक्षितम् (agitated by the clouds and the lightning) … terrified or agitated by the clouds and the lightning … 'Whose sound is terrible and deep' … in a way so as to leave no gap in between i.e. closely

VERSE 12 प्रवासिन प्रमदा लिखन्ति—The wives of travellers sit or have become despondent (on account of the non arrival of their lovers though the rainy season has arrived) This is quite a common description of … who have cast aside wreaths of flowers, ornaments and ointments Ladies whose husbands are away do not use such luxuries माल्यम् (…) means (1) a flower … (2) a wreath of flowers. … आभरणम् ornament … ointment (…) … (going with प्रमदा)—whose Bimba like lower lips resembling beautiful leaves are besprinkled with drops of water (i e tears) flowing from their eyes resembling blue lotuses The idea is that the wives of the absentee lovers were shedding tears which coming out from their eyes were moistening their tender lower lips Their eyes are compared with blue lotuses and their lower lips being first compared with the usual Bimba fruit are again compared with tender leaves … It will be observed that in the above expression the instrumental … is connected with … (sprinkled) which is only a part of the compound We thus get here what is technically known as … [connection only with a part of a compound] like we have in the usually quoted example … ' the family of the preceptor of …] where the genitive … is connected with … only which is a only part of [the compound …. The same phenomenon is expressed by saying that … is a … [a compound which is incomplete or which raises expectancy in our mind] for as soon as we say " the family of the preceptor we naturally ask whose

prospect ? This expectancy is satisfied by देवद्रुमम् which would is required to complete the incomplete compound मरकन्यम्. Thus we see that सापेक्षसमास always presupposes एकदेशी अन्वय. In the present case the word सिक्त [sprinkled] raises expectancy in our mind in the form "sprinkled with what" which is satisfied by the instrumental बिन्दुभिः. Thus we have here एकदेशी अन्वय and सापेक्षसमास. Such एकदेशी अन्वय or सापेक्षसमास is not strictly justifiable by the rules of grammar. But in literature such compounds are found to be used by great poets. Hence one has only to note them as they occur and pass on [सापेक्षत्वेऽपि गमकत्वात्समासः]. इन्दीवरम् [from इन्दि लक्ष्म्यां वरं] इन्दी लक्ष्मी तस्या वरम्—the blue lotus. The blueness of the eye is one of the signs of feminine beauty. Cf. नीलाम्भोरुहनयनेषु ना कुर्या ते स्पर्धते खलु तनयाचरण साधम् ... भामिनीविलास "स्वत्र सान्द्रनयनसरीन्दीवरनीलसि" Bh. P. 298. Note that the compound बिम्बाधर [बिम्बमिव अधरः] is an irregular compound and must be classed under the general heading of such compounds viz मयूरव्यंसकादि. In order that this should be a regular compound बिम्ब should follow अधर e. g. अधरबिम्ब (अधर बिम्बमिव). Compounds of this kind [विद्रुमतन्वी ... is one of them] are formed by उपमितं व्याघ्रादिभिः सामान्याप्रयोगे Pan. II-56 [उपमेयs are compounded with words like व्याघ्र, कुञ्जर, सिंह etc used as उपमानs to form तत्पुरुष compounds when no common property is used and in such cases the उपमेयs precede the उपमानs e. g. पुरुष व्याघ्र इव पुरुषव्याघ्रः but पुरुष व्याघ्र इव शूरः merely because no compound is possible the common property शूर being mentioned. For बिम्बाधर, वामन has a better explanation to offer. Cf. बिम्बाधर पीयत इति प्रयोगो दृश्यते स च न युक्त। अधरबिम्ब इति भवितव्यम्। 'उपमितं व्याघ्रादिभि' इति समास सति। तत्रा बिम्बाधर इत्याह। वृत्तौ मध्यमपदलोपी ... समास सति बिम्बाकारोऽधरो बिम्बाधर इति ... वामनकाव्यालङ्कारसूत्राणि V. 2 15

VERSE 10. तावत् निम्नाभिमुखम् etc.—Lit. water (fallen from the sky) flows towards a low region. निम्नस्य अभिमुखम्, निम्नाभिमुखम् with its face turned towards a low region. This is of course the inherent nature of water. The other lines contain adjectives to नवाम्भस्. पिङ्गलम् of a pale yellowish colour on account of mud. Vide the lexicon quoted in the

com The reading विगतमत्स्यम् (विगता मत्स्या यस्मात् from which fish have disappeared) is not good as there is no possibility of the fish being present in the new water from the sky, which (fish) are said to have disappeared. If we understand विगतमत्स्यम् in the sense of possessing no fish in it this would be true to nature but then the adjective predicates nothing of the water being merely a negative adjective It is true that fish in the rivers die when they overflow with muddy water in the rainy season but this verse appears to be a description not of the water in the rivers but of the water that falls on hills and mounds and other parts of the ground Hence a reference to the disappearance of the fish even though correct in this sense is not to the point कीट० accompanied by or full of worms and dust and grass These came to be mixed with the water as it was rolling on its way to the low ground भुजगवद्वक्रगतिप्रसर्पितम्-(take this as one word)-flowing in a zigzag or crooked manner like a serpent भुजगवद् वक्रया गत्या प्रसर्पितम् भुजगात् (भुजंगेन तुल्यम्) वत् is added to भुजग by तेन तुल्यं क्रिया चेद्वतिः ' *Panini* V 1-15 (The affix वत् is added to nouns in the sense of तेन तुल्यम् ' equally with ' when the equality refers to action e g ब्राह्मणवदधीते) Here the similar action required is प्रसर्पण Vallabha com for a slightly different explanation of the line सत्रासम् closely (निर्) looked at by multitudes of frogs that are frightened The cause of the terror of the frogs is the serpent-like movement of the water when flowing down to low regions It is well known that the serpent is the natural enemy of frogs

VERSE 14 This verse describes how the foolish bees left the lotus-plant possessing full-blown lotuses and fell upon the plumage of the peacocks that were having their usual dance at the approach of the rainy season mistaking the plumage for quite a new kind of lotus This is a poetical way of saying that when peacocks began to dance their plumage appeared like a full blown lotus so much so that poor bees which were eager (समुत्सुक) for a lotus were deluded into leaving the regular full-blown lotus-plant and fell on the peacocks tails मत्ता इमा बहुवर्ण्डितविते कलापकेषु पतन्ति-The foolish bees fall on the circles of the dancing peacocks tails चन्द्रक is the round or moon on the peacocks

the reason why bees swarmed on the temples of the intoxicated elephants उत्पल means either a lotus in general or a blue lotus. Here it should be taken in the latter sense as the dark-coloured temples are said to possess the splendour of उत्पलानि.

VERSE 16 धराः समुत्कण्ठं जनयन्ति The mountains create a longing (lit. a state of eagerness) (in the heart). The idea is that mountains in this season with their romantic environments excite love धराः (those which support the earth) mountains Mountains are supposed to 'support' the earth and prevent it from being drowned into the ocean on the surface of which it is set a floating. Cf such names for mountains as महीधर, भूभृत् etc सतोय-नीचैः [illegible] (qualifying) धराः the stones i. e. stony peaks of which are touched by clouds bent low on account of the water. The ideas of clouds bending low on account of the water they contain and of their embracing the peaks of mountains is common with Kālidāsa Cf-II-3 and note thereon; also *Megh.* I-2. प्रस्रवणैः समन्तात् समाचिताः covered on all sides with streams or rivulets. This is a common feature of mountains in this season. प्रस्रवणम् (प्रस्रवणं [illegible]-from स्रु गतौ) a stream Cf "उत्स: प्रस्रवणं [illegible]" [illegible] शिखिभिः समाकुलाः agitated by peacocks. [illegible] vide note on the word under II-6 *supra* शिखी (possessed of a crest as the peacock has) a peacock. For the various meanings of शिखी Cf "शिखी [illegible] मेदिनी. The reading सितो-[illegible] for सतोयनम्राम्बुद adopted by N. is bad. First, the clouds in this season are not white and secondly सतोयनम्र accounts adequately for the fact of the clouds touching the mountain peaks. [illegible] is also to be rejected for the second of the reasons given above. Professor Macdonell has translated this verse as follows.

'The mountains fill the soul with yearning thoughts of love,
When rain-charged clouds bend down to kiss the towering rocks,
When all around upon their slopes the streams gush down,
And throngs of peacocks that begin to dance are seen.

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they have been already mentioned there is यथासंख्य. Here the seven verbs in the first half of the verse are respectively connected with the seven nouns in the latter half. प्लवगाः monkeys. They are notorious for their want of any definite abode. When it begins to rain they try to seek some resort. This verse though found in this poem occurs in *Rāmāyaṇa, Kishkindhākāṇḍa, Canto 28*.

VERSE 19. पयोधरैः स्त्रियश्च प्रवासिनां चेतो युगपत् हरन्ति-Clouds and women at once attract the heart of travellers. Travellers are specially referred to because they are प्रियाविरहिताः. It appears people never took their wives with them when going away from home. तडिल्लता-(adj to पयोधराः) adorned with the creeper-like lightning and the bow of Indra i. e the rainbow. तडिल्लता-The word लता is often used as the last member of compounds, especially with words meaning 'arm,' 'eyebrow,' lightning,' to denote beauty, tenderness, thinness etc. Cf भुजलता, बाहुलता, भ्रूलता, विद्युल्लता also मधुलता, अलकलता etc. काञ्चीo -(adj to स्त्रियः) appearing bright (i. e to advantage) by means of girdles and ear-rings made of jewels, or by means of girdles, gems and ear-ornaments.

VERSE 20. अद्य योषितः शिरसि माला बिभ्रति Today (i. e. in this season) women wear garlands on their head. कदम्ब-आबद्धिताः (adj to मालाः) strung together with, or made of, *Kadamba*, the young *Bakula* and *Ketaki* flowers. The names of these trees must be taken to have been used metaphorically for their flowers. केसरः the Bakula tree. Cf for the various meanings of the word "किञ्जल्के द्वीप, किञ्जल्क न स्त्रियां, पुमान् । सिंहच्छटायां पुंनागे बकुले नागकेसरे ॥" मेदिनी केसरी=केसरा in Marāthi (स्त्रियः) कर्णान्तरेषु ककुभमंजरीः (रचयन्ति) women wear ear-ornaments on the exterior parts of their ears. अन्तर is used in Sanskrit in more than a dozen different senses. Here we may take it in the sense of 'exterior' so that we shall have the women using the ornaments on the ears i. e in between the ear and the head. अन्तर may also mean here 'a hole'. It is well known that women bore holes in the ear in order to wear ornaments through them. This latter meaning is however, not charming. ककुभमंजरी-विरचय (adj to स्वमनसा) made, so as to suit their fancy, of the sprouts of *Kakubha* trees. मञ्जरी is either a sprout or a

cluster of blossoms. Note that in this expression we have एकत्रशः न्याय इन्द्रा –इन्द्राया अनुकृत यथास्थानाया रचितान् _ ककुभ (ककुभौ दिश सन्ति' स्वद । बहुविस्तारत्वात्) is the Arjuna tree Cf "नदीसता चीतरुश्मिद्रु ककुभोर्जुन" अमर "ककुभा सगभदपि नीणाङ्गैर्नु नपादपे."

VERSE 21 श्रुत्वा ध्वनि नाद –Women, hearing the thunder of clouds in the evening hastily leave the apartment of elderly persons and enter the bed-chamber (of their husbands) प्रदाष in the evening at the close of the day 'प्रदोषो रजनीमुखम्' अमर प्राणी नाथाया (of the night) or प्रारब्धा दोषा यस्मिन् गुरुगृहात् = गुरुगृह त्यक्त्वा. The Ablative is used according to the Vartika "ल्यब्लोपे कर्मण्यधिकरणे च" When the sense of an ablative is suppressed in a sentence, the object of the absolutive is put in the Ablative case e g प्रासादात् (=प्रासादमारुह्य) प्रश्ने, कालागरु०–(adj to नार्य) with their limbs besmeared with sandal containing abundant quantity of black *Agaru*. कालागरु a very fragrant kind of sandal tree चन्दन and अगरु are used for the fragrant powder prepared from them व्यालिप्ताङ्ग –ङ्गा are both grammatically correct according to the Vartika quoted in the com q v पुष्प०–With their mass of hair made fragrant by head ornaments made of flowers अवतंस means both an ear-ornament (कर्णपूर) and a head-ornament (शेखर), here used in the latter sense केशपाश — पाश, पक्ष and हस्त used after words signifying hair', mean

friends collectively or a friend. Here परिजन means the class of travellers taken collectively.

VERSE 23. In this verse वनान्त (forest region or ground) is personified. Three actions viz., rejoicing, dancing and laughing are attributed to it. वनान्त ... — The forest region appears as it were rejoiced on account of the *Kadamba* trees on all sides that have put forth flowers. *Kadambas* had all flowered owing to the fall of rain and presented a bright appearance. This brightness is looked upon as the brightness springing from the joy felt by the forest itself. ... —(The forest-region) seems as it were to dance on account of the trees (शाखिभिः) the branches of which are moved by the wind. The movements of the branches of the trees due to wind are looked upon as the dance of the forest. हसितमिव—(It) is as it were putting on a smile by means of the pointed buds of the *Ketakas*. The *Ketaka* buds possess a yellowish white colour. A smile too along with fame has a white colour according to the convention of Sanskrit poets. Hence the fancy (उत्प्रेक्षा) that the forest is laughing when *Ketakas* has put forth buds. The following lines gives the Sanskrit poetical convention about colour. ... —S. D. VII 23. For the whiteness of smile cf. ... said about the snow-clad कैलास Megh I-58. ... (adj to वनान्त) (the forest region) the heat of which is removed by a shower of fresh water. This gives us the reason why the forest was glad and danced and smiled. The forest was suffering from the heat of the conflagration so vividly described in the previous canto but when rain began to pour down as the next season approached the heat disappeared leaving joy and freshness all around.

VERSE 24. In this verse the rainy season is compared to a lover who decks his beloved by arranging a garland of flowers on her head and an ornament of the same kind on her ear. ... This season wherein there is a multitude of clouds (i.e. the rainy season) arranges like a lover, an ear-ornament for ladies with fresh and full blown *Kadamba* flowers. ...

सम्पादनादाय चाम्मिन रचयन collection माथा नव जात्य च कुन्द परम्परया च कुड्मलपरम्परया मल्लि सम्बन्ध vide note on मुजगन्द m I II 13 Supra. (कुबुधा) सिलिमगन्त्रीमि विकसित कुडमल्ल समता वकुलमाम रचयति—arranges on the head (of women) a garland of *Jati* flowers which (garland) was intertwined with (समनाम) *Malati* flowers *Yuthika* buds and (other) fresh full blown flowers Women in this season placed on their head a garland made of *Bakula Malati* *Yuthika* and other flowers and prepared for themselves an ear-ornament from the *Kadamba* flowers. They are looked upon by the poet as having been supplied with these decorations by the rainy season acting like a lover

VERSE 23 नाव उन्नते वरकुचाग्रे हारयष्टि रचयति Women wear the string of a pearl necklace on (by) the prominent nipples of their excellent breasts उन्नत plump rising The reading पृथकुचाग्र is not good as the idea of पृथ is already contained in उन्नते. हारयष्टि – यष्टि is a string of a pearl necklace which is made up of one or more of such strings (f त्रिमचय मा हारमहायष्टिभया विगल्यष्टिप्रविभक्तहृदनम " Ku V 8 where हार and यष्टि are distinctly spoken of धावते श्रोणिबिंब प्रतनसितदुकूलानि (रचति नाव) wear very light (प्रतनु) silken garments on their large rounded buttocks श्रोणिबिंबे vide note on नितम्बबिंबे under I–4 S pra सलिलकणनिषेक मध्यदेश तनुतनुरतनासमाद उद्गतौ रोमराजी (रचति) wear a row of hair standing on their end (उद्गाम) on account of the sprinkling of the particles of fresh water, on their waists possessed of beautiful folds. रुचिर beautiful वलिविभाग — विभाग has no special meaning here If at all it has any meaning here it may mean either (1) arrangement as com explains it or (2) division Then we shall have waists possessed of the beautiful arrangement of folds or divisions of beautiful folds. It is better to take the word रुचिर etc as being meaningless मध्यदेश is the central part of the body the part round the naval In the description of women poets spend no small account of their power in describing the three folds (त्रिवली) on this part of the body and the line of hair running there नव — It is a matter of common experience that hair stand on their end when the body is sprinkled over with cool water

The other lines give us the romantic characteristics of the wind which enable it to make the traveller absent minded नमस्यनु नथाऽम्याश्रयनमास्मि) the wind नम्मद्धानवनवनवमानप्रमऊनता ' समर Also cf "वायुर्नि मन स्वामी । न सन्न ताद्गुणाम । 'मन्यानंदानानाथ वायगीरम्म्याद्गन इति मक्र प्रपृथि one who is away from home i traveller (past part form वस् with प्र) नवजलकण - deriving coolness from its contact with particles of fresh water कममवमननानां पादपाना लामक । नवनमलान्) (The wind) which causes to dance or shakes the trees bent down under the weight of water Trees moving to and fro on account of the current of the wind are regarded as being made to dance by it The idea of wind dancing trees or creepers is found in Kalidasa Cf ' निमिच्चन् मारमामता लता नीस्नी च म्नवन Vide पादपान लामक may be explained in three ways (1) लमति अमी लामक -one who sports or dances लामकं करिनर्तकरी इम The wind ' sports or is a dancer among trees ' (supply मध्य after पादपानाम्) i e moves about here and there from one tree to another with the result that the trees themselves begin to dance (2) लामयति अमौ लामक which makes the trees dance The form लामक remains the same whether we take it in the active or causal sense (3) लामक comes from लस् to embrace or to sport (लस् श्लेषणक्रीडनयो) and hence लामक may mean one who embraces ' Thus पादपाना लामक = who embraces the trees The idea in all these cases is the same viz, the trees are shaken by the wind पादप a tree (पादै पिबति who drinks or takes in water through its feet or roots) ' वृक्षा महीरुह शाखी विटपी पादपस्तरु ' अमर कर्मलिनं रजोभि उर्भिनहरिमाम्य (the wind) which is charged with sweet odour on account of the pollens of the *Ketaki* So the wind is cool fragrant and a dancer of trees

VERSE 27 मायदा जनमकै विन्ध्यं महान्मनीव clouds (lit givers of water) as it were gladden the Vindhya mountain with showers of water अविरल-तापम् (going with विन्ध्यम) which is heated on all sides (सम्) by the excessively unbearable flames of the summer-conflagration जल्दा-वर्षणि-(this goes with मेघदा and supplies the poetic reason why the clouds gladden the mountain with their showers) thinking ' this (mountain) is a support on high or this high (mountain) is a support, for us (when) bent low with the weight of water For अल्पवर्षितनाम and

तोयनम्रा vide note under verse 1 *et pa* The i e e of the verse is The Vindhya mountain was excessiv ly heated by दावानल in summer When rainy season set in, cl uds full of water appeared in the sky They thought in their mind that the Vindhya was a friend of th ms because it supplies them with a resting place when th y bent low under the weight of water and seeing it suffering fr m the heat of fire poured showers upon it *The result was that the* fir was quieted the heat gone and the mountain became refreshed and glad at heart For the idea of the verse, cf 'त्वामासारप्रशमितवनोपप्लवं साधु मूर्ध्ना । वक्ष्यत्यध्वश्रमपरिगतं सानुमानाम्रकूटः ॥' Megh I-17 The reading जलधरविनताराम् adopted by G and N is bad as it gives no meaning

VERSE 28 जलदसमय नव प्रायशो वाञ्छितानि हितानि दिशतु May this time of clouds i e the rainy season grant thee the *good things (हितानि) that are generally desired by thee* The force of प्रायश is not quite clear I take it with वाञ्छितानि This expression of good wishes towards his beloved to whom the lover is describing the seasons is in c nformity with the last stanza of canto I The other words in the verse are adjectives of जलदसमय बहुगुणरमणीय (1) pleasant in many ways or (2) charming on account of its various excellences कामिनीचित्तहारी attracting th heart of young ladies कामिनी (बृवाय् कामोऽस्या) a young woman तरुविटप- which is the unchanging friend of trees branches and creepers *In this season trees and creepers with their* branches appear fresh on account of the rain water falling on them विटप =तरुविस्तार branches of a tre निर्विकार- विकार means change or modification *The rainy season is* an unchanging friend His friendship for trees and creepers not depending on any external conditions is constant and does not undergo any change बान्धव a friend ' बान्धवो बन्धुमित्रयोः " हैम प्राणिनां प्राणभूत which is like the very life of living beings This is of course only too true In India especially where the absence of sufficient rain brings on a famine almost every year in one part or another *the truth of* the expression would be highly appreciated The rainy season is useful in giving us a supply of water which lasts through th rest of th year *It also is indispensable for the growth of* crops and is useful to human life in thousand other ways

प्राणभूत This is not a नि form भूत is sometimes added in the sense of इव. So प्राणभूत =(1) प्राण इव Cf. ... quoted by Mallinatha on ... Raghu V-34 Also cf ... Bh III -7 ... I-13 We may explain the word प्राणभूत in two ways more (2) प्राणा भूत (...) which has become the very life of ... Ku I 59 and Mallinatha thereon. (3) प्राणान् भूत (सम) equal to life Cf for the various meanings of भूत ... ...

CANTO III THE AUTUMN.

This canto describes the season known as शरद् or the autumn which extends over the months of Ashwina and Kartika or a period roughly from the middle of September to the middle of November शरद् is derived from शृ हिंसायाम् (...) and means the season in which the crops become ripe and ready to be gathered

VERSE 1 ... The autumn has arrived like a (new) young bride In this verse शरद् is compared to a young bride All the adjectives in the verse have therefore a double meaning Note that वधू is feminine and hence the simile is complete वधू means either a daughter in law or a wife or a newly married girl or a woman in general Cf ... (1) when the word is construed with शरद् the compound is to be solved as containing a metaphor ... whose garment is the *Kasha* flowers or possessing the *Kasha* flowers for its garment (2) when it goes with वधू we must dissolve the compound in such a way as to bring out a simile ... whose garment is like the *Kasha* flower In this way the other compounds too should be dissolved ...

for th n dissolution काश is a kind of grass काशम् is the flower of that grass, which is white in colour Cf Mu III-20 'प्रहास काशपुष्पच्छविमभिनवया भस्मना शुक्लयन्ती.' Why a new bride should wear a white garment is not quite clear At present newly married girls are not known to dress themselves in white. It is rather the old ladies that use white garments. Did young brides use a white garment in Kâlidâsa's time or is there some reference to a local custom here? At any rate women it appears, wore a white garment in this season. Cf verse 7 and 26 *vana* विकच--(1) (शरद्) possessing a full blown lotus for its charming face (2) (वधू) having a charming face resembling a full-blown lotus सोन्माद- (1) शरद् which is pleasing on account of the warbling of intoxicated swans which serve for the jingling of anklets. (2) वधू: who is attractive on account of the tinkling of her anklets, which resembles the cackling of intoxicated swans. The comparison of नूपुरनाद with हंसरव is common, cf I-5 *supra.* आपक्वशालि--(1) शरद् having for its beautiful, bending and slender body the ripe rice crop (2) वधू whose beautiful, bending and slim body resembles ripe Shâli crop The Shâli crop when it bears fruit and becomes ripe bends down (cf. दधत्या शालिभारनतिमुद्वर सति फल" Mu III-5) and hence the body of a newly married girl bending low through modesty is compared to आपक्वशालि. शालि rice शालिषु गन्धाढी फलभारिषु" ... यष्टि is added on to words meaning 'body' and expresses when so added the ideas of slenderness delicacy etc. S... the advent of autumn is compared to the coming of a young bride. The bride has her white garment, the autumn too has its Kâsh flowers. The bride wears round her feet anklets which clink as she walks along, the autumn has her warbling swans The young bride goes along with her body a little bending down through modesty, the body of the autumn too in the form of the rice crop is bending under the weight of the ears of corn. In the last verse of this canto शरद् is again compared to वनिता. Cf Raghu IV 17 where शरद् is compared to a king and Mu III-20 where शरद् is looked upon as a body of Siva Also cf *Subhā* p 350 II where शरद् is compared to a वनिता "मधुसमुत्ता. ... [illegible]"

VERSE 2 This describes the whitening effect of the season. *The earth is made white by the Kasa flowers* the nights by the moon of cool rays (शीतांशुविमला) the waters of rivers by the swans the lakes by the *Kumuda* lotuses the forest regions (वनान्ता) by the *Saptachchhada* trees bent down under the weight of flowers and the gardens by the *Malati* flowers. कुमुद्‌ is white lotus सित कुमुद्‌ ... (की मान्ते इति) It also means a red lotus ... The adjective ... is to be construed *mutatis mutandis* with मही रजन्यः ... and वनान्ता. When there are two or more *substantives qualified by the same adjective, the latter is used in their combined number*. As regards *gender* when the substantives are masculine and feminine the adjective will be *masculine* and when they are masculine or feminine and neuter the adjective will be *neuter*. Apte's Guide § 21. Here मही and रजनी are feminine वनान्ता is masculine and ... and ... are neuter. The common adjective therefore is neuter and ... the plural naturally.

VERSE 3 नद्यः ... मन्दं प्रयान्ति In this season rivers move on slowly like young women possessed of the intoxication (of youth). The rainy season having gone by the floods of the rivers subside in this season and they revert to their previous course with the result that they now move on very slowly instead of with great speed as they did in the rainy season. The three adjectives in the verse are to be construed both with नद्यः and प्रमदा and the compounds to be dissolved on the principle pointed out under verse 1 *supra*. Vide com for their dissolution ... (1) नद्यः having for their girdles the bounding beautiful *Shaphara* fish (2) प्रमदा possessed of zones resembling the tremulous charming *Shaphara*. Women possessed belts round their waists. The rivers had the *Shapharas* ... to serve their purpose. Note that Kalidasa has compared the bounding *Shaphara* fishes to glances of a river in Megh. which is more appropriate and natural than the comparison here ... 40 ... moving on ... ... about ... which is a kind of swelling ... both ... and ... woman's ... or girdle. But the word ... etc.

with no special meaning Thus काञ्चीकलाप or रसनाकलाप means just ' a zone or a belt '. Strictly speaking there is a distinction between these various words for the zone Cf "एकयष्टिर्भवेत्काञ्ची मेखला त्वष्ट यष्टिका । रसना षोडश ज्ञेया कलापः पञ्चविंशकः" where यष्टि means a string (vide II—25 supra) This distinction is however not followed by poets पर्यन्त—(1) नद्य possessing for their pearl necklaces rows of white birds i e swans seated on their banks (2) प्रमदा wearing necklaces which resembled the rows etc. The white swans seated in a line on the banks of rivers appeared like so many garlands worn by them अण्डज born from the egg i e a bird सिताण्डज a swan (because it is white) According to Hindu philosophers the whole animal creation is divided into four kingdoms, viz, जरायुज or योनिज (born from the womb viviparous स्वेदज (generated by warm vapour or sweat), अण्डज (born from the egg, oviparous) and उद्भिज्ज (germinating as a plant) Cf 'नृगवाद्या जरायुजाः । स्वेदजाः कृमिदंशाद्याः पक्षिसर्पाण्डजाः । उद्भिदस्तरुगुल्माद्याः' अमर विशा- - (1) नद्य having the expansive sand banks for their broad round buttocks (2) प्रमदा possessed of huge circular buttocks resembling the wide sand banks On account of the floods being subsided the expansive sand banks were left to view, which are said to be the buttocks of the rivers Cf "दर्शयन्ति शरन्नद्यः पुलिनानि शनैः शनैः । नवसङ्गमसव्रीडा जघनानीव योषितः" Subhu p 359 4

VERSE 4 चैम काश्चिन्नववलयकं पवर्ति चामरवर्ति उपरी [illegible] राजत [illegible] The sky, with clouds moving through the force of wind, appears, in some parts like a king fanned by hundreds of chowries The moving clouds are compared to chowries with which a king is fanned राजत गौर (a b) to पवर्ति) white as silver, conch shell and a lotus stalk. Autumnal clouds are always described as white because there is no water in them while clouds in the rainy season are dark-coloured being full of water [illegible] (a b) to [illegible] which have let down (all) water and which (consequently) are scattered or moving in hundred parts on account of their lightness The clouds had poured down all their water in the last rainy season They had therefore become very light and fell an easy prey to the force of the wind which scattered

them in a hundred directions Note the implied point of similarity in प्रावृट् समये and प्रावृषि Cf "…मार यत दृष्टिम नानित्त शक्ष्यति त्वाम्। रिक्त सर्वो भवति हि लघु पूर्णता गौरवाय" Megh I-20

VERSE 5 नम भूमि …… The mind of what young man do the sky, the earth and the fields not make eager When a young man looks on the sky, the earth and the fields as described in this verse a longing of love arises in his heart उपवन (उपवनम्) means *tale, a field* Cf …… and also the lexicon quoted in the com. भिन्नाञ्जन (adj to नभ) having the lustre of a heap of powdered collyrium, vide note under I-11 and II 2 मनोज्ञ (नभ) Charming. बन्धूक—बन्धूककुसुम रञ्जिता अरुणिता यस्या सा (भूमि) the ground which is rendered red by *Bandhūka* flowers. बन्धूक is a kind of tree the flowers of which are red, hence the earth with the *Bandhūka* trees full of flowers is regarded as being rendered red by them. Cf …… Cut X-6 पक्व …… (क्षेत्र) the fields which have parts of their surface covered with ripe *Kalama* crops कलम rice. The reading …… is not good for how can lotuses be said to cover parts of ground in the fields The description of lotuses is irrelevant when fields are being described Moreover, ripe rice crops form a peculiar feature of this season

VERSE 6 कोविदार …… whose heart does the *Kovidāra* tree not break? …… (कोविदार) whose beautiful and extensive branches are disordered by a gentle breeze पुष्पोद्गम (1) …… the ends of whose leaves are tender on account of the luxuriance of newly appearing flowers This is the explanation of this compound that is generally adopted by annotators and commentators. But one may ask how can the *ends* of leaves be said to be tender *on account of* a lot of flowers appearing? In other words how can a relation of cause and effect be said to exist between the appearance of flowers and the ends of leaves being tender To remove these difficulties we may offer another interpretation (2) पुष्पोद्गम …… the ends of whose tender leaves are possessed of a luxuriance of flowers newly appearing

Yet one may ask why is it that ends of leaves are said to possess flowers? In order to escape from this difficulty a third explanation may be offered (2) पल्लवाग्राणि is to be taken in the sense of अग्रपल्लवानि i. e. अग्रे वर्तमानानि पल्लवानि leaves at the top or end. So the expression means the leaves at the top of (the branches of) which (tree) are possessed of a luxuriance of flowers newly appearing. We know that when flowers appear they appear at the end of a branch. The leaves of the branch which are just near the flowers may be considered as the leaves which are at the end of the branch. And as flowers follow these leaves the leaves may be said to possess the flower. The leaves at the end of the branch are naturally fresher delicate and tender than other leaves which have come out a long time ago. Thus (3) appears preferable to others. पुष्पोद्गमप्रचय is again a difficult expression. Literally it means collection or excess of the coming out of flowers. What is meant by this ... we take in the sense not of the coming out of flowers but ... of flowers that are coming out. So the expression means excess or luxuriance of flowers that are coming out. It may be remarked that the expression is a clumsy one. ... मनः मत्तद्विरेफ पर्यीत भ्रमर ... The flower exultation of whose flower juice is heartily ... by intoxicated bees. द्विरेफ a bee ... so called because one of its names भ्रमर contains two r (द्विरेफ).

like the moon etc. In this season no clouds are present in the sky to mar the beauty of the moon all of them having disappeared with the rainy season. अमल चारुभ्रदुकूल इयासा (1) दधती wearing a white silken garment in the form of the moon light (2) अमल dressed in a white silken garment as bright as the moon light. अमल having no मल or dirt or stain bright, white. So the night is like a young girl dressed in white having a beautiful face and excellent ornaments—the night which possesses the moon for her face the stars for her ornaments and the moon light for her dress.

VERSE 8. सरिद्भिः ... हसन्ति जनमनः प्रीतिं कुर्वन्ति— Rivers give delight to people by means of the warblings of swans on all sides. सरिता a river (सरित् ...) ... adj. to सरिद्भिः having the series (पङ्क्ति) of their waves (वीचि) broken asunder by the mouths (i. e. beaks) of *Karandava* birds. कारण्डव is a kind of duck. ... the grounds on the banks of which are crowded with multitudes (कुल) of *Kadamba* and *Sarasa* birds. कादम्ब (कलहंस ...) is a kind of swan known as कलहंस whose note is very sweet (... मधुरवाक् हंस) 'कादम्बः कलहंसः स्यात्' ... सारस is also a kind of swan (सारस ...) ... सारसः ... ' ... आकुल full of crowded with ... (adj. to सरिद्भिः) rendered red with the pollen of lotuses. ... which grows in a lake, a lotus. The idea of the verse is that rivers with their water tinged with red (अरुण) on account of the pollen of lotuses scattered over them with ducks moving about here and there and breaking asunder their waves and with their banks crowded with swans give pleasure to people. The reading ... is also good. In this case ... is to be construed with सरिद्भिः but it is better to adopt the reading in the text as the redness of the rivers gives more charm to the scene. Of course with the reading in the text ... which is only a general term for a lotus is to be understood in the sense of ... or a red lotus.

VERSE 9. ... exceedingly burns the body of women (not of all women but of those that are ...) ... (...

म न स्मा ग्र( ) तेन द ता रणान् u th se ladis that are pierced through the poisoned arrow in the form of separation from their husband ... (...) is not coll ... ely ... but it would not be right to take this as an evidence of polygamy in the days of the poet For though polygamy was and is prevalent in India, the poet hardly appears to refer to it here He is here describing the pitiable plight of ladies suffering from the pangs of separation which is looked upon as an envenomed arrow ... be meant (from ...) Not that in वस्तु etc we have एकवहीति अन्वय and मार्गसमास The first two lines contain four adjectives of the moon which are significant The moon is generally an object of delight and joy but her effect on poor ladies separated from their husbands is dreadful नेत्रोत्सव who is the delight or festival of eyes हृदयहारि मार्ग The row (मार्ग) of whose rays (मरीचि) is attractive to the heart This probably supplies the reason why the moon is नवोत्सव प्रल्हादक who greatly (प्र) gladdens (from the causal of ल्हाद्-ल्हादन to rejoice) शिशिर-वर्षी शिशिरा ... सीकरा ... तथा वारि वर्षति सौ-(the moon) who showers down water in cool sprays How the moon is looked upon as showering down cool water is not clear Probably her attractive rays are so many cool sprays of water Or the expression might refer to the effect of the rays of the moon on the so-called चन्द्रकान्त stones which are said to ooze out water when touched by them सीकर or शीकर means sprays of water moving about in the wind ' शीकराम्बुकणा स्मृता ' अमर (स्मृता -वायुना इतस्तत प्रेरिता) The word वारि, therefore appears to be superfluous But according to the rule quoted in the com we take सीकर in the sense of sprays only and not in the sense of 'sprays of water Cf सीकरव्यस I-15 sup a and note thereon In line 8 of the com on this verse read विधाम्बिया विधाम्बिरो for विम तन दिम्या त्रिशे

VERSE 10 नमस्वान् यता मनश्चचाति—The wind makes unsteady or agitates the mind of youths. For नमस्वत् vide note on the word under II 26 supra गकम्पयन् आनर्तयन् and विधुन्वन् mean respectively "causing to shake," "causing to dance and shaking , but the idea is the same throughout, viz, the ... etc we moved by the wind ... clusters of ... plants bent down under the weight of fruit

(i.e. ears of corn) ... is a collection or a group. Cf. ... bending down on account of flowers. Trees are said to bend down under the weight of fruit and flowers. Cf. ... II 52 ... the lotus-plant possessing a cluster (...) of full-blown lotuses ... also means a pond abounding in lotuses. With this sense the expression would mean shaking) a lotus pond possessing a stock (i.e. a collection) of full blown lotuses. For a different explanation of ... in this phrase vide com. ... past pass. part. from ... with ... Note that the word ... is significant ly used so as to suit ... etc. The wind shakes not only inanimate objects such as trees etc but also minds of young men.

VERSE 11 ... Lakes all of a sudden make the heart (of men) anxious or excite ... or love longing in it ... is the longing of love felt by love sick persons. It is thus defined ... (...) adorned with ... transparent ... with full blown lotuses of various kinds ... is a general term for a lotus. It may mean any lotus white, red etc. ... in which a series of ripples have arisen (...) on account of the gentle morning breeze. Note the ... in ...

breezes of their wings उन्नतमुखा (मत्त) मयूरा गगनं न पश्यन्ति—The pea cocks turning their faces upwards do not look at the sky. The cranes and the pea cocks are all jolly in the rainy season. But as soon as autumn sets in pea cocks give up their dancing and no cranes are seen in a row in the sky, waiting to receive the clouds. Cf next verse and verses quoted under it. The adjective उन्नतमुखा is used proleptically. The pea cocks do not look at the sky and hence they are not उन्नतमुख.

VERSE 14. मदनः नृत्यप्रयोग विहाय मयूराणीनाम हंसान् उपैति—The God of love having abandoned the pea cocks devoid of the practice of dancing goes to the swans whose notes are sweet. With the disappearance of clouds pea cocks have discontinued their dancing and consequently have ceased to excite longing in the hearts of men. The swans, however, that had left for the मानस lake when the rainy season set in are now the main attraction of the scene. Their notes now become exciting. Therefore मदन is said to leave the pea cocks and come to the swans. नृत्यप्रयोगरहितान reminds us of ' नृ यप्रयो गाच्छ्री चार्ह शिक्षतो ' Mi I 17. For the idea of the lines cf समद त्व करोति कलापिनाम प्रतिगतस्य दर्शनीयम् । शालि हसस्य सदा चपलमरावदस्र सुरपति स्मरविकार S. VI 44 and also "विहाय बालत्वमथित मदालसाद् मन्मथस्य मने निरामिषम । श्रुति सम्पुलमन्यमनियन पुष्पा प्रिय न रिक्ता न मन्त्र " Kir IV 25. मनःप्रशित सेरा लान् whose song is sweet. Note that सर्पित which is a past pass part is used here as a noun in the active sense according to ' नपुंसके भावे क्त ' Panini III-3-114. कुसुमोद्गमश्री कदम्ब नीपान् मुक्त्वा सप्तच्छदम् उपगता—The splendour of the shooting forth of flowers deserting the *Kadamba Kutaja Arjuna Sarja* and *Nipa* trees has gone to the *Saptachchhada* trees. *Kadamba Kutaja* etc are trees that blossom in the rainy season while the *Saptachchhada* puts forth flowers in autumn. Hence the idea. Note कदम्ब and नीप are one and the same. Here we must understand by the two terms two varieties of the same tree in order to account for the use of two words meaning the

f the fragrance of the flowers of the *Shephalika* plants (which the gardens bear) स्वस्थ नादिताति resounding with (the notes of) multitudes of birds sitting at ease (in the gardens) i e without being disturbed or molested The birds were sitting at ease on the trees because there was no rain showers to disturb them पयन्त उत्पलानि—having lotuses in the form of the eyes of female deer seated on their outskirts पयन्त a side border outskirt The gardens with the fragrance of flowers with birds giving out sweet notes and with the deer sitting on their borders were sufficient to inspire love in the mind of sentimental people

VERSE 15 This verse describes the cool and fragrant wind of the morning which also excites love प्रभात पवन रति तामुत्कण्ठयति—The wind excessively excites longing in the morning उत्कण्ठयति is a denominal verb from उत्कण्ठा कल्हार-उपर —(adj to पवन) Repeatedly moving the *Kalhara Padma* and *Kumuda* lotuses and (hence) becoming possessed of more coolness on account of their contact We rather expect the wind to become fragrant on account of its contact with lotuses but here it is described as becoming cooler This should be accounted for by supposing that the wind became charged with water while shaking lotuses in lakes मुहु often and often "मुहु पुन पुन शश्वदभीक्ष्णमसकृत्समा" अमर कल्हारम् a white lotus पद्मम्—is a lotus in general कुमुदम् a white lotus (cf verse 2 *supra*) also a red lotus vide not on the word under verse 2 *supra* तरुणा पत्रान्तलग्नतुहिनाम्बु हरन् (the wind) taking away or charged with particles of dew adhering to the borders of the leaves of trees Mark the कर्मकर्तरि अन्वय in तरुणां पत्रान्त etc. तुहिनम् dew or frost Cf IV-7 *notes* The reading पत्रान्तलग्नतुहिनाम्बुविधूयमान is bad whether विधूयमान be taken separately or forming a part of of the compound for there are grammatical difficulties in its interpretation for which vide com

VERSE 16 सीमान्तराणि जनयन्ति प्रमदं जनयन्ति The borders (of fields lakes etc) give (create) delight to men सीमान्तराणि—The word अन्तर has no special sense here It just means 'room or 'space in general So सीमान्तराणि (सीम्न अन्तराणि or सीम्नाम् अन्तराणि) would strictly mean "spaces on the borders" सीमन् (f) or सीमा a boundary or border मनसः प्रमदं (adj

to सीमान्तगाणि) with (surfaces of) grounds covered with heaps of ripe Sl Ins मपत्र full grown, ripe मुनत्म्-नह -त्म् (suffix) is sometimes used at the end of compounds without much alteration of meaning e g महीतल उपवनत नमन्त etc For the 1 a of the line of verse 53 e pra स्वस्थ शामिनावि (adj to समान्तगाणि) adorned with many (प्रचुर) a herd of cattle seated at ease हंसे प्रतिनादितानि resounded by swans and (with) groups of Sdrasa birds This probably refers to the border lines of lakes

VERSE 17 In this and the following verse Nature is described as excelling women with all their charms For this purpose the poet draws upon conventional similes which are the common inheritance of Sanskrit poets. स्वनाना मनुजित गति हसैश्च The exceedingly graceful gait of women is conquered by swans i e they excel women in graceful gait Cf हम प्रतात मे कान्ता गतिरुपगतया हता Vikra V- Women are said to learn the special graceful features of their gait from swans. Cf "स्वानिवागनया तिरश्रान पेरे तस्य निविश्य गत। रमनु मरेदविक विनाममत्यमुपमम परमाणमदया।। N III 41 विजितँ ते न्दानं मा न्द्रकानि (जिता)—the beauty of (their) moon like faces is excelled by full blown lotuses मदवन्तानि विनानाति नीरगनच (जितानि) (their) eyes tremulous through the intoxication (of youth) are thrown into the background by lotus s For the propriety of नीलोत्पल vide note on इन्दीवर in I 1 II 12 e prs सरित नवुभिन्नरङ्ग भ्रूविभ्रमा (जिता) the graceful movements of the eye brows (of women) are eclipsed by the slight ripples of rivers. For this idea cf. तरङ्गभ्रूम्रा क्षुभित विहग मेखल गुणा etc Vikra IV-25 in which a woman is compared to a river and उपन्यपति मतनमु नदार्थीविम् भ्रविन्यासान् Megh II-11 The reading मदकन्पानि (beautiful through intoxication) is also good but मदकन्पानि is better as the movements of the eyes of women are more charming than mere eyes themselves.

flowers which the creepers have. The propriety of श्यामा is not clear. Is the poet referring to some "dark beauties?" Apparently people, including the comm. who explain श्यामाः लताः as "dark-coloured creepers" or "green creepers" seem to think so. But this is hardly correct. What the poet really meant by श्यामा लता is the प्रियङ्गु creepers to which the poet himself has elsewhere compared the body of women. Cf. 'श्यामास्वङ्गं चकितहरिणीप्रेक्षणे दृष्टिपातम्' Megh. II-41. "[illegible]" M. II-6. So श्यामा लता does not mean "a dark creeper" or "a green creeper". It means the प्रियङ्गु creeper which is identified with गव्हाळी in Marāthi. Cf. for the senses of श्यामा in three genders '[illegible]' मेदिनी. कङ्केलि.. इत्यादि नवमालिका [illegible] ..जयति (हसति)—The *Nava-mālikā*, charming on account of the *Kankeli* flowers, surpasses the splendour of their face possessing smiles bright on account of the lustre of their teeth. नवमालिका, of course, must have been used for the flowers of that creeper which are white in colour, for we have never heard of a creeper being compared to either face or smile. कङ्केलि is the *Ashoka* tree the leaves and flowers of which are red. In the expression '*splendour of the face with smiles*' what is prominently intended is the splendour of the smiles. The *Nava-mālikā* flowers correspond to smiles which we know are represented as being white. Their whiteness is further enhanced by the lustre of the teeth which must have been pearly white. But what of *Kankeli* flowers which are red? These probably refer to the lips of ladies which are always described as being red. It appears that the *Navamālikā* was hanging on an *Ashoka* that had put forth flowers. Its flowers therefore together with the flowers of *Ashoka* seemed to outshine the beauty of a face bright on account of smiles and red on account of lips. It must be remarked that this simile is neither vivid nor natural.

fond of cheap ornaments from Nature and did not hanker much after precious jewels and pearls like their sisters in modern times वनिता स्त्रान् नवमाल्लीभिराश्रयन्ति women profusely (न) set their hair with fresh jasmine (माल्ली) flowers निवान्त ... This contains three different adjectives of hair-(hair) which are excessively thick dark-coloured and possessed of curled ends. All these are features of the beauty of women's hair कर्णेषु विविधानि नीलोत्पलानि निदधति On their ears they place blue lotuses of various kinds ... to कर्णेषु—(on their ears) ... golden ear-rings that were moving. While the women were decking their ears with lotuses the golden ear-rings which they already had begun to move. The reading ... is more charming than ... For this cf ... M. I-24

VERSE 20 This verse continues the topic of the last verse, viz, the decoration by women of their persons though the decoration in this verse is rather expensive ... मनसा नाय सचन्दनानि हारैः स्तनमण्डलानि विभूषयन्ति—In these days women with their minds full of joy adorn their round breasts with necklaces and with sandal juice सचन्दनानि हारै ... to be taken in the sense of 'with necklaces besmeared with sandal juice' as some do. Women besmeared their breasts with sandal juice and then put on necklaces. स्तनमण्डलानि ... circular orbs of (their) breasts. The word ... often comes at the end of compounds and gives the idea of roundness ... प्रभामण्डल, छायामण्डल ... With this line cf I 42 supra. The expression ... is to be construed with each of the parts ... their large buttocks with girdles ... and ... the word ... [illegible]

[illegible]

form of which is excellent i e excellent splendour अतिशयम् *(adj)* means pre eminent superior, very great विगतमत्र चन्द्रतारा वर्णिणम् (adj to नभ)the sky from which clouds have dis appeared and which is scattered over by the moon and stars अवकीर्ण past pass part from कृ (किरति) with अव स्फुटकुमुदचितानाम् (adj तोयाशयानाम्) full of full blown white lotuses राजहंसाश्रितानाम् (adj to तोयाशयानाम्) which are occupied by *Rajahamsa* birds श्रिता राजहंसा येषु श्रित comes after राजहंस instead of preceding it as in the regular course according to Vartika "जातिकालसुखादिभ्य परा निष्ठा वाच्या which means that in a बहुव्रीहि compound the past passive participle (निष्ठा) follows instead of preceding words which are expressive of a class and time and the words सुख etc e g सारङ्गजग्ध (जग्ध सारङ्गो येन) मासजात (जातो मासो यस्य) सुखजात (जातं सुख यस्य) etc Here राजहंस is a जाति word hence श्रित comes after it The reading राजहंसाश्रितानाम् is easier राजहंसै आश्रितानाम् resorted to by swans मरकत भुतिनानाम् (तोयाशयानाम्)— adorned with water having the brilliance of emerald stone The greenish blue sky with no clouds in it and with the moon and stars scattered all over appeared like a lake of dark-blue water full of white lotuses and swans This is a very bold fancy and may be taken as an example of what might be called the sublime in poetry For a similar bold idea cf "नर्त नभामण्डलम्बुराशि[illegible] तारा नवफनभङ्गा । [illegible] कुन्दरेख पर्णादृटा नामैः स्फुरत्स्यतियेतो मगरि quoted by S D as an instance of सहृनति

VERSE 22 This verse gives in a nut shell the description of the whole *Sharad* season with its principal characteristics सुगन्धि शाला In autumn breezes blow cool on account of their contact with flowers We rather expect breezes to become fragrant on account of their contact with flowers But here they are described as being cool This must be understood as being due to the breezes being charged with the dew collected on the flowers दिग्मनाला The various quarters from which clusters of clouds have disappeared (appear) lovely विगतकलुषमभ The water has been freed from all impurities The word कलुष is an adjective should be understood as भावप्रधान i e used in the sense of कलुषत्वम् turbidity or taken as a noun in कलुषम्, dirt or filth as Apte in his Diction

seeing various objects of nature are put in mind of their absent beloveds and being bewildered in their minds begin to weep इङ्गतीं भ्रान्तचित्त पथिकजन तादिति Now the travellers being bewildered in mind weep For पथिकजन vide note on the word under II—22 अप्रम पियागामसितनयनलक्ष्मीम परेषु उपलभ्य Having observed the beauty of the blue eyes of their beloveds in blue lotuses The blueness of eyes is a characteristic of feminine beauty मत्तहंसस्वनेषु क्वणितकनककाञ्ची (उपलभ्य) the jingling golden zone in the warblings of inebriated swans बन्धुजीव अधररुचिरशोभाम (उपलभ्य) the lovely splendour of their lower lips in the *Bandhujiva* flower When travellers look upon the blue lotuses they are remind ed of the blue eyes of their beloveds when they hear the notes of inebriated swans they think they hear the jingling of the belt of their mistresses, when the *Bandajit* flowers come within their sight they fancy they are seeing the lower lips of their better halves But all this sweet illusion they find to their grief is nothing but a hallucination They become bewildered and poor souls begin to cry in the end बन्धुजीव or नंदिक is the name of a tree the flowers of which are red, ' रक्तकस्तु बन्धुको बन्धुजीवक अमर Cf ' बन्धुजीवमधुराधरपल्लवमुल्लसितस्मितशोभम Git II and ' चंक्ष्य वोदिमप रक्तबिन्दुमिव जीवत्युमि मद्रुमिताम ' Raghu XI—25

VERSE 25 This verse describes the departure of autumn which while departing deposits some of its beauties in various places समग्र शरच्छ्री क्वापि प्रयाता The pleasant splendour of the advent of *Sharad* has gone somewhere (nobody knows where) मसृग (adj) beautiful charming सौम्य वक्त्रेषु चन्द्रकान्त्या निधाय having deposited the lustre of the moon in the faces of women रम्य नूपुरेषु (निधाय) and the charming warbling of the swans in (their) anklets studded with jewels बन्धुजीवकान्ति मनोज्ञेषु अधरेषु (निधाय) the loveliness of *Bandhujiva* flower in their attractive lower lips We have met with all these ideas before so they need no comment here

VERSE 26 In this verse the poet pronounces the usual benediction but here a difference is discernible No direct reference to the *Deity* to whom the poem is supposed to be addressed is made here as in the last verses of the first and the second cantos Why the poet has introduced

this change one cannot say. But the form of this verse is followed in the remaining cantos The व might refer to readers as well. उन्मदा कामिनीव इव शरद् व चेतसि अग्र्यां प्रीतिं प्रतिदिशतु May this *Sharad* afford the highest pleasure to your mind like a lovely lady possessed of the intoxication (of youth) अग्र्य (adj) अग्रे जात—highest, pre-eminent. Sharad is compared to a lady, so all the adjectives in the verse have as usual a double meaning. The compounds are to be dissolved according to the principle laid down under verse I *supra* विकचकमलवक्त्रा (1) शरद् having a full blown lotus for her face विकचकमलमेव वक्त्रं यस्या सा. (2) कामिनी with her face resembling a full blown lotus विकचकमलमिव वक्त्रं यस्या सा. फुल्लनीलोत्पलाक्षी (1) शरद् having for her eyes fully expanded blue lotuses: (2) कामिनी with eyes resembling fully etc. विकसितवसाना (1) शरद् dressed in a white garment in the form of the blown, fresh *Kâsha* flowers· (2) कामिनी dressed in a white garment resembling the blown etc कुमुदरुचिरहासा (1) शरद् having the white lotuses for her charming smiles, (2) कामिनी possessed of smiles resembling white lotuses The *Sharad* has the expanded lotus for her face, blue lotuses for her eyes, the white lotuses for her smiles and she is dressed in the white Kasha flowers. So she is completely like a lovely young woman. The poet hopes that such *Sharad* would produce in the mind of his readers the same highest kind of pleasure that is produced when they look at a charming young lady.

CANTO IV THE WINTER,

This canto describes the season known as हेमन्त or the Winter which extends over the months of Mârgashirsha and Pausha which roughly correspond to a period running from the middle of November to the middle of January. The word हेमन्त is thus derived हिनोति वर्धयति जनम्-the season which makes people strong because it is the season wherein people have good appetite and excellent digestion

VERSE 1. (हे) प्रिये हेमन्तकालः समुपागतः Oh beloved' the Winter season has set in. The other words in the verse

qualify हेमन्तकालः. नवप्रवाल—नवाश्च ते प्रवालाः, तथाभूतम्, सस्यानिचतैः रम्य—charming on account of the appearance of new foliage and on account of harvests प्रवा (बा) ल—n a sprout or a leaf. शस्यम् or सस्यम् means grain or corn in general "वृक्षादीनां फलं सस्यम्" पक्वः प्रफुल्लोध्र—प्रफुल्ला लोध्रा यस्मिन्-in which the *Lodhra* trees blossom पक्वकलमादि in which the rice crops become ripe, विगतपद्म—विगतानि पद्मानि यस्मिन्-in which the lotuses become withered प्रपततुषार—प्रपतन् तुषारः यस्मिन् in which snow falls तुषार (तोषयति आर्तं) snow or dew (which gives pleasure through coolness). From this season snow or dew begins to fall. The fall of snow is a calamity to lotuses, hence the season is said to be विगतपद्म. Cf "जातां मन्ये शिशिरमथितां पद्मिनीवान्यरूपाम्" Megh. II-20 'हिमसेकविपत्तिरत्र मे नलिनी पूर्वनिदर्शनं मता" Raghu, VIII 45 and "हेमन्तसमयमिव निष्प्रभताम्" Mh. IX 10

season (vide verse 3 *supra* and notes thereon and also V-9 *infra*) It is, under such circumstances better to adopt the reading कुङ्कुम॰ for the idea of whiteness with reference to the garlands which would be expressed by the reading चन्दन॰ is already prominently expressed by the second line Moreover the description of white pearl necklaces being reddened by saffron is more चमत्कारजनक कुङ्कुमम् saffron कुङ्कुमम्

काश्मीरजन्म' अमर तुषार हिम —तुषार कुन्देन्दुभ्र तन्निभ —हार resembling snow the *kunda* flower and the moon कुन्द is a kind of jasmin which is white and delicate कुन्द means a jasmine flower The white pearl necklaces are appropriately compared to snow etc In नार्पितम् we have the reading अर्पितम् which could never have been the one intended by the poet as is clearly shown by the trend of thought running through this and the following two verses अर्पितम् seems to be an emendation of somebody who failed to understand the proleptic use of कुङ्कुम॰ Women gave up the use of necklaces because their cool touch was not pleasant ... season

meaning bodies with and which adds to their beauty. " कालीयक च मर्दियं वर्णक कान्तिदायकम् " इत्यादि . It also means the yellow sandal Mallinātha commenting on ' कालीयकक्षोदविलेपनश्रियम् ' Si XII-14, explains it as "saffron' Cf. "कालीयकं कुङ्कुमम् । ' काश्मीरजन्म घुसृणं कालीय कुङ्कुमं विदुः ' इति शाश्वत ". चर्चित (past pass. part from चर्च चर्चयति-ते) anointed, smeared (मार्य मृगीत्मनाय) मुखाम्बुजानि सपत्रलेखानि (कुर्वन्ति)—(They decorate) their lotus-like faces with paintings of leaves पत्रलेखा or पत्रभङ्ग is a term applied to lines or figures of various forms which used to be painted on the bodies of women especially the cheeks and breasts, by themselves or by their lovers with fragrant and coloured substances such as musk, saffron sandal juice yellow pigment etc as a mark of decoration Apparently this practice is not in vogue in modern days though rather a worse substitute for पत्रलेखा is still found among women of lower castes in the permanent paintings of trees etc. on their arms, known in Marāthi as गोंदणे For these paintings cf " (पाणय) मालेयपङ्कधवलौ लिखितानि युगम-धवपुत्रवर्णानि । कस्तूरिकाकृत-पयोधरयुग्मे गण्डद्वये च भिय ॥" Pr R I-1 "चकार बाणैरसुराङ्गनानां गण्डस्थली प्रोषितपत्रलेखाः ' Raghu VI-22. कस्तूरिकानुपमतनुं धौतपत्रलेखम " Si. VIII-56 मदनाकलानि-मुखानि लसत् पत्रलेखा, (मध्यमपदलोपिसमास), तानि सहितानि सपत्रलेखानि. (मार्य मृगीत्मनाय) शिरांसि कालागरुधूपितानि (कुर्वन्ति) (They) fumigate or perfume their heads (i. e. hair) with the black *Agaru* It is a common practice with women to perfume their hair with sandal etc कालागरु is the black sandal which is supposed to be very fragrant cf "कालागुरुदहनमध्यगत समन्तादुच्चैरजः परिमलं प्रकटीकरोति " Bv. I-70. For the idea of धूपितानि cf. स्नानार्द्रमुक्तेष्वनुधूपवासं विन्यस्तसायन्तनमल्लिकेषु । कामो वसन्तात्ययमन्दवीर्यः केशेषु लेभे बलमङ्गनानाम् " Raghu XI—50. It may noted that the line सपत्रलेखानि मुखाम्बुजानि consists of दोष or a defect in poetry known as अविमृष्टविधेयांश. Every sentence consists of two parts, the subject (अनुवाद) and the predicate (विधेय) It is a general rule that the अनुवाद is placed first and the विधेय afterwards In ordinary life we speak of the subject first and then predicate some thing about it. If this order is changed, confusion would arise in the proper understanding of the meaning of the speaker and the fault known as अविमृष्टविधेयांश (अविमृष्टः प्राधान्येनानिर्दिष्टः विधेयांशः यत्र) would arise. In the present case सपत्रलेखानि is what is predicated of मुखाम्बुजानि The

heard, he may be seen, though in English we talk of "hearing a man." So this expression is to be understood as "कपिअत्स्य रोदनमश्रौषीत." In the same way winter cannot possibly take "beauty" for his resort so we understand the expression as "beautiful bosom-regions." Note that in the expression उरुस्थलभाग one word is superfluous. उरुस्थ or उरोभाग would have been quite sufficient. Both the words have been thrust in for the sake of metre. The reading पीनस्तनोरुस्थलभागशोभाम् is also good. It means पीना स्तना ऊरुस्थ भागाश्च तेषां शोभा याम्. This reading gives for the winter as his resort both the breasts and the thighs of women. तत्पीडन॰ –तेषां पीडन तत्पीडनम्, तस्मात् जात खेद यस्य स. In the reading of the text तत् refers to उरुस्थलभाग and in the other variant to पीनस्तन and ऊरुस्थलभाग.

VERSE 8. सीमान्तराणि चेत उत्सुकयन्ति The borders (of fields etc.) make the heart love sick. For सीमान्तर vide note on the word under III-16 *supra*. The other three lines qualify सीमान्तराणि प्रभूतशालि॰ filled with the shoots of plenteous *Shâlis*. प्रसव a flower or blossom, here it must be taken in the sense of 'a shoot or sprout,' because the Shâlis have no flower or blossom. मृगाङ्गनायूथविभूषितानि beautified by herds of female deer. मृगाणामङ्गना मृगाङ्गना, तासां यूथा, तैर्विभूषितानि मनोहर॰—(1) मनोहरैः क्रौञ्च निनादितानि resounded by the charming *Krounch* birds (2) मनोहराणि क्रौञ्चनिनादितानि येषु तानि possessed of the sweet warblings of herons. This probably refers to the सीमान्तराणि of lakes etc. In the latter of these two ways निनादितानि must be understood as a noun equal to निनादा according to "नपुंसके भावे क्त" Pânini III-3-114. This verse is a simple paraphrase of III-6.

VERSE 9. सरांसि पुंसां चेतांसि हरन्ति lakes attract the minds of men. The other lines contain adjectives to सरांसि. पद्मोत्पल॰—adorned with full-blown blue lotuses. सोन्माद— rendered beautiful by intoxicated *Kâdamba* birds. प्रसन्नतोयानि waters of which are limpid or clear. सशैवलानि possessed of moss. This is a better reading than सुशीतलानि, first because extremely cool lakes have no attraction for men in this season and secondly because शैवाल or moss is generally found associated with lakes. Cf *Sak* I 20 and Ku V-9.

The verse that is printed after this is a clear interpolation. There are two grammatical mistakes in it. We

have printed it in our text simply because we wanted to put before our readers all the verses that are generally found in the published editions of this poem. The reader may also note how third rate people sometimes put in their own verses in the compositions of great poets with a vain hope that they might pass for those of the poets with whose work they tamper For some meaning that can be found in this verse vide com

VERSE 10 (हे) प्रिये प्रियङ्गु प्रियविप्रयुक्ता विलासिनीव विपाण्डुतां याति-Oh beloved the *Priyangu* creeper becomes very (वि) pale like a young lady separated from her husband हिमजातशीतैः पाकं व्रजन्ती (प्रियङ्गु) becoming ripe (lit going to ripeness) on account of the cold produced by snow. The cold caused by the fall of snow in this season has the effect of ripening the *Priyangu* creeper *Priyangu* is the creeper known as श्यामालता which, according to the poets' convention, puts forth blossoms when touched by women Cf "स्त्रीणां स्पर्शात्प्रियङ्गुर्विकसति etc." quoted by Mallinātha in his commentary on Megh II-15 मरुद्भि सततमाधूयमाना (प्रियङ्गु) always shaken by breezes. The comparison of the creeper turning gray when near its ripeness to a lady becoming pale in the absence of her husband is very beautiful. आधूयमाना present part passive of धू to shake Professor Macdonell translates this verse as follows—

> Then the Priyangu creeper, reaching ripeness,
> Buffeted constantly by chilling breezes,
> Grows, O Beloved, ever pale and paler,
> Like lovely maiden from her lover parted

VERSE 11 कन्दर्पशरविद्ध जन गाढतरमालिङ्गितगात्रो (सन्) शेते-People (i e pairs of lovers), being pierced through by the arrow of love, sleep in close mutual embrance (lit. sleep in such a way as to bring their bodies in close contact). कन्दर्पशर इव विद्ध (from व्यध् to pierce विद्ध) The God of Love or the Indian Cupid is said to be armed with five arrows which together with his bow are made up of flowers The string of his bow is the line of bees This is one of the poetical conventions Cf "[illegible]" S D VIII-24. The names of the five arrows of Kāma are as follows—

do in the morning even now दर्पण a mirror (दर्पयति असौ which makes one proud when one sees ones beauty in it) विलोल चिकुरम्—विलोला चिकुरा यस्य तत् the hair of which (face) are dishevelled (on account of the enjoyment at night) The reading वालातपेषु वनिता for बालातपेषु विलोलचिकुरम् is also good though the beauty of the expression विलोलचिकुर is lost It tells us that the woman is beautifying her face in the young rays of the sun Thus also women do in the morning in this season प्रियतमन निपीतसार दन्ताग्रभिन्न दन्तच्छदमधरम् (त) निरीक्षते च—And pulling her lower lip the essence of which has been drunk by her lover and which is wounded by the ends of his teeth is observing (it) This description is very vivid We, as it were see before us a woman standing with a mirror in hand with her hair dishevelled, pulling out her lip and looking at it Thus with the following verse would be excellent examples of what is known as a स्वभावोक्ति figure

VERSE 14 अन्या प्रकृष्टतरातिनिता निद्रा प्रयाति Another lady warmed by the gentle rays of the (morning) sun goes to sleep The other words qualify अन्या प्रकाम द्दश with her body languid through the fatigue of excessive enjoyment सरसिजनयन पदा with her lotus like eyes extremely red on account of wakefulness at night शय्यान्त पाशा with the braid of her hair disordered on account of its being tossed about on the borders of the bed शय्यान्तदेश—The word देश is superfluous It has no meaning शय्यान्तदेश – शय्यान्त the border of the bed लुलित (a lj) shaken or tossed about आकुल (adj) dishevelled i disordered केशपाश vide note on the word under II 21 st pa This description too is very vivid A beautiful woman with her body languid through enjoyment at night with her eyes red on account of her wakefulness and her hair disordered going to sleep when touched by the gentle rays of the morning sun would form quite an enchanting object for the brush of a painter as she has for the pen of our poet

VERSE 15 अपगतमदनक्लान्त केशपक्षं कुर्वन्ति—Other youthful women are arranging their hair(i e tying them into a braid as women do in the morning) पयोधर यदृच्छ (adj to तरुण्य) whose slender bodies (गात्रयष्टि) are bent down by the weight of their plump and prominent breasts Women are some-

times described as bending down under the weight of their swelling breasts. Cf "स्तोकनम्रा स्तनाभ्याम्" Megh II-19 "कुचभारानमिता न यान्ति" Bh III-27 घननील० अन्ता (1) घना नीलाश्च शिरोरुहान्ता यासां ताः (तरुण्यः) the ends of whose hair are dense and dark. (2) घना इव नीलाः शिरोरुहान्ता यासां ताः the ends of whose hair are as dark as clouds Possessing jet black hair is considered in India as a sign of feminine beauty and the hair are often compared to the black bees though in the west golden hair are admired परिभुक्तमनोज्ञगन्धं निर्माल्यदाम मूर्धभ्य उन्नीय having removed from their head the flowerless garland, the sweet scent of which had been enjoyed (at night) The garlands of fragrant flowers which the ladies had worn on their heads at night had all their flowers dropped down in the enjoyments of night and all their fragrance gone So it was necessary to remove them from the head before the arrangement of hair is taken in hand निर्माल्यदाम—निर्गतानि माल्यानि यस्मात् तन्निर्माल्यम् निर्माल्यं च तद्दाम च निर्माल्यदाम माल्यम् a flower दामन् (n) a garland परिभुक्त०—परिभुक्त मनोज्ञगन्धो यस्य तत् The reading परिमुक्त गन्धम्—परिमुक्त मनोज्ञगन्धं येन तत्—'which has given up its sweet scent" is also good and expresses the same idea

thought of their enjoyments at night. हृष् to bristle or stand on end (as hair) पुलक erection or bristling of the hairs of the body a thrill (of joy or fear ,) horripilation Cf पुलक पुन । रामाञ्चकण्टकौ रोमविक्रिया रोमहर्षणम्। हेम . Though पुलक literally means the standing on end of the *hairs* of the body, yet the thrilling sensation or the sensation known in Marathi as अंगावर काटा येणे, is experienced through the whole of the body even by those parts which possess no visible hair The cause of this is that though no hair are visible on those parts yet the skin does possess minute pores which, as it were stand on end through the sensation Hence the adjective हृष्यमाणपुलक is appropriate to पयोधरान्ता ऊरु (*adj*) means wide spacious , hence plump fat पयोधरान्ता — it is better to take अन्त without any meaning here The word literally means the regions of the breasts (2 हृष्यमाणपुलका ऊरव पयोधरान्ताश्च यासां ता whose breasts and thighs were horripulated ऊरु (*n*) the thigh (3) Take अन्त in the sense of lovely or handsome' हृष्यमाणपुलके उरुपयोधरे or उरुभि पयोधरै अन्ता charming or lovely on account of their plump breasts that were horripilated or on account of their breasts and thighs that were horripilated For this meaning of अन्त cf अन्त तत्र । 'मृतावयमिते स्वय समाप्तावन्त इष्यते इति शाश्वत ' Mallinatha on दृगीनाम विमरायमानता Sı IV-40 and also on Megh I-23 The reading मर्दिताम-नितिपुलिकपयोधरान्ता appears to be better because it is more in conformity with what precedes It means ' whose breasts and large thighs are being pained i e are ailing' (owing to enjoyments at night) अतिशिथिलतनवस्थानवपुः whose tender bodies were very much (अ) relaxed This also was due to the same cause For स्थवदिवस्य I note on the word under III 1 *supra*

cally known as संधिविश्लेषत्वम् (vide S D VII p 382). Such cases are sometimes defended on the ground that Sandhi is optional in a sentence (cf संहितैकपदे नित्या नित्या धातूपसर्गयोः । नित्या समासे वाक्ये तु सा विवक्षामपेक्षते Koumi K) though a rhetorician would not admit such excuse but stamp the poem as दुष्ट or defective For a famous example of this defect cf "[illegible]" Bh II 2 The reading उपान्तयोः [illegible] would be better from this point of view [illegible] सीमा (a Lj to [illegible]) wherein the village frontiers are crowded with (आकुल) plenteous ripened [illegible] crops Both ग्रामसीमा and ग्रामसीमा are good In the former the last word is सीमन् (n) and in the latter सीमा (f) The Bahuvrihi compound has occasioned the change in the declension [illegible] in which snow has fallen Cf [illegible] verse 1 supra and mark the change [illegible] surrounded by rows of Krauncha bird Vide verse 53 supra and V 12 infra The reading [illegible] means extolled by the notes of Krauncha birds and is not so good

are excellent or beautiful The word ऊरु at the end of feminine compounds becomes ऊरू when the first member of the compound is an उपमान or a standard of comparison e g रम्भोरू, करभोरू etc. Cf ऊरूत्तरपदादौपम्ये Panini IV 1 69 This rule is also applied to cases where the word ऊरु is preceded not by a standard of comparison but by words like संहित, शफ लक्षण वाम etc including पीवर etc e g संहितोरू शफोरू etc. Cf संहितशफलक्षणवामादेश्च *ibid* IV 1 70 निविष्ट शाल्याह्वय नदीतीरगृहसमूह whose name is *Shaltrva* आह्वय a name or appellation The word is derived from ह्वे to call and या to go and is thus explained आह्वयन्ति आख्या (those who call) तैर्याति or याप्यते स आह्वय The other lines contain adjectives of काम्यम् प्रम्द क्षितिम् In which the earth is covered with collections (चय) of grown up *Shali* (stalks) and sugar canes इक्षु (from इष् to desire इष्यते असौ माधुर्यात्) sugar cane क्वचित्क्वणित गजित्व rendered beautiful by the notes of *Krauncha* birds seated here and there The description of *Shali* and *Krauncha* birds appears to be a common feature of this and the last two seasons प्रकामकामम् प्रकामः कामः यस्मिन् तम् in which the passion of love is excessive This probably gives the reason why the season is प्रमदाजनप्रियम् dear to ladies प्रमदाजन ladies taken collectively Vide note on वनितिजन under II—22 *supra* The reading प्रम्रदशा वप्रचयैमनोहरम् adopted by N is to be explained as attractive on account of the collections of rays (अंशु) of grown up *Shalis* This is not so good as the one in the text which gives us one more characteristic of this season viz the sugar cane

VERSE 2 This and the following two verses tell us which objects are desired by people in this season and which deprecated With these by way of contrast compare I 2 3 4 अत्र चारु सर्वेतना अबला अनल्प सज्जना यान्ति In this season youthful women become enjoyable by men For the wording of the line cf I–14 The other lines contain objects which along with young ladies become enjoyable by men अबला women the so called *weaker* sex. निरुद्ध वातम् the interior of a house the windows of which are shut This was done by people to protect themselves against cold and wind This adjective shows that the practice of shutting all the windows of a room and allow it to be charged with deadly vapours

coming from its inmates, which is observable among some people in modern times, was as old as Kâlidâs निरुद्ध closed or shut (from रुध्—रुणद्धि with नि) वातायनम् (वात + अयनम्) ईयते अनेन अयनम् a way वातस्य अयनम् the way of wind वातायनम् a window is so called because the wind moves through it मन्दिरम् (मन्दते सुप्यते अत्र) a house हुताशन fire (हुतं अशनं यस्य whose food is what is sacrificed) भानुमतो गभस्तय the rays of the rayed one i. e. the sun गभस्ति (a ray) is thus explained गभ्यत इति गः द्युवर्ण (न भस्ति दीपयति भानुमत् (m) the sun—one who is possessed of rays भानु means both (1) a ray and (2) the sun (from भा to shine) गुरूणि वासांसि heavy garments A house with windows shut, fire, rays of the sun and heavy garments are all desired on account of the cold of the season

VERSE 3 This verse gives a list of objects not required सांप्रतं जनस्य चित्तं न रमयन्ति do not at present gladden the mind of people The other lines give the objects which do not please men चन्द्रमरीचिशीतलं चन्दनम् sandal cool on account of (exposure to) the beams of the moon The rays of the moon are always described as being cool and here sandal is said to become cool by their contact Vide 42 *infra* शरदिन्दुसुन्दरं हर्म्यपृष्ठम् the terrace of a mansion (appearing) beautiful on account of the autumnal moon शरदिन्दु, सुराग, It is, of course, physically impossible to have a mansion illumined by the *autumnal* moon in *Shishira* So one might say that there is no propriety, or one may even go further and say it involves an absurdity, in saying that a palace rendered beautiful by the *autumnal* moon does not please men *in the Cold Season* This objection is to be refuted by saying that शरदिन्दु is to be understood here, not in the sense of "autumnal moon" strictly, but by लक्षणा in the sense of "the bright and lovely moon" as it appears in autumn, for the strict literal sense would not do here. If we explain शरदिन्दुसुन्दरम् as शरदिन्दुवत् सुन्दरम् beautiful like the autumnal *moon*, the difficulty referred to above does not arise But this is not a good way of explaining the word First, because there is no striking resemblance between the moon and the terrace of a palace and secondly, because what the author wants to say is that men in this season do not enjoy themselves on the terraces of palaces illumined by the beams as the cold is not pleasant [illegible]

breezes (rendered) cool on account of the abundant snow or dew. सान्द्र (adj) thick. Dew or snow falls in this season but breezes rendered cool by their contact are not prized. It should be noted that this verse also gives us by the omission of the negative particle the things which give delight to men in summer. Thus चन्द्रमरीचिशीतल चन्दनम् etc. are pleasant things in the hot season.

VERSE 4. नवरा जनस्य सेव्या न भवन्ति Nights do not become enjoyable by men. The other lines contain adjectives of रात्रयः. The genitive जनस्य is used according to 'कृत्यानां कर्तरि वा' Panini II-3-71, which means that in the case of potential passive participles the agent of the action is put in the Genitive or Instrumental case. तुषार शीतला (nights) cool on account of the falling of large quantities of dew or snow. संघात a collection. शशाङ्कभासा पुन शिशिरीकृता rendered cool again i.e. cool r by the splendours of the moon. भा lustre or splendour. विपाण्डु भूषणा possessed of beautiful ornaments in the form of a cluster of pale stars. The stars were pale on account of the presence of the moon in the sky. It may, however be doubted whether any stars pale or otherwise are ever observed in the sky when the full moon shines therein.

VERSE 5. उत्सुका स्त्रिय उपयान्ति शयनगृहम्—Women longing or eager (through love) enter the bed chamber. प्रकाम-कालागरुधूपवासितम् (adj to शयनगृहम्) exceedingly (प्रकाम) scented by the smoke of the black Aguru. ... गृहीत ... (adj to स्त्रिय) who have taken (in their hands) Tambul, ointments and garlands. ताम्बूलम् (विडा in Marathi) is the preparation of the leaves of piper betel together with the areca nut, catachu, chunam and spices, which is usually chewed after meal. विलेपन ointment. स्रज् a garland. सुखासव-सुवासितं (to स्त्रिय) whose lotus like mouths are made fragrant by the wine of flowers. In the reading सुखासव सुख is to be taken as an adjective and means 'pleasant' (सुखस्पर्शि भवम्).

their mistresses and been many a time rebuked by them The ladies had probably determined never to relent But when they saw their husbands trembling and eager for sexual pleasure, they forgot their faults and satisfied their desires being themselves under the influence of wine कृतागस भान् vide II-11 *supra* where the same idea is expressed The difference between II-11 and this verse is that in the former the reason why the ladies forgave their husbands is the fact that they were frightened by clouds and lightning while here they did so because they were under the influence of wine बहुश नाजितान् अपि though repeatedly scolded The force of अपि is this In former times the husbands had offended the ladies and the ladies had reprimanded them soundly It was therefore natural that the husbands should expect no mercy from them if fresh cause of complaint arose That cause however, did arise and husbands again stood before their wives begging for pleasures of love Under these circumstances the ladies would not have forgiven their husbands but they were under the influence of wine and their anger vanished in the intoxication produced So the men achieved their end after all सवेपथून् possessed of tremour साग्स चेतस who had lost their hearts i e become confused in mind through dread (of their wives) विसस्मरु 3rd person plu perfect tense of स्मृ with वि to forget For a similar idea cf प्रणयीपरुपकथा-पि साग्स प्रसादन । गिरि शीलापदेश पादमासिङ्गति प्रियम् *Subhd* p 313 2

VERSE 7 नववौवना स्त्रिय अपरराजान मन्द भ्रमन्ति Women in the prime of their youth move about slowly at the close of night श्रमखिन्नोरव whose thighs were fatigued on account of the exhaustion (of pleasure) This gives the reason for the slow movement of ladies in the morning This reading is better than श्रमखिन्नागु whose bosoms pained through fatigue because it accounts more adequately for the fact of their walking slowly in the morning प्रकामकामैर् युवभि दृ र्घासु निशासु सुनिर्दयं निरन्तरमभिरमिता (*adj* to स्त्रिय) mercilessly enjoyed for a long time by intensely passionate young men during long nights It is a well known fact that in the cold season nights are longer than days This fact is poetically thus explained अवनीत स्मरं यामिन्यं वासर प्रयान्ति । अधिक पैरा निशा [illegible] *Subh* p 161-9

VERSE 8 Here women decorating their persons are looked upon as decorating the season as it were The particular arrangement of garments necessitated by the exigencies of the season is looked upon as the dressing up of the season itself स्त्रिय नितंबिनीत कुसुम शिशिरेहे हिमागम विभूषयन्तीव Women as it were adorn the approach of frost by means of their hair interlaced with flowers (lit with flowers entered in their interior) It would indeed be the decoration of the season if women take flowers which bloom in the season and decorate their beautiful hair there with नितम्बिनानि अन्त कुसमानि येषा ते This is an irregular compound It would have been better if we had अन्तर्निवेशित कुसुमं मनान स्तना (adj to स्त्रिय) whose breasts are tightly tied by their charming bodices The ladies wore their bodices so tightly as to press their bosoms because of the cold of the season सराग रु whose thighs are prettily (वि) adorned with (i e dressed in) coloured silken garments The reading कौशेयविभूषितोरव is better than कौशेयस्तुषितोरव, as the dressing up of the breasts is already referred to in the first line सराग coloured red कौशेयम् a silken cloth " कौशेय कृमिकोशोत्थम्" अमर

VERSE 9 कामिन शीत परिभूय स्वपन्ति Lovers defy the cold and sleep The adjective which qualifies कामिन supplies the poetic reason which enables them to defy cold विलासिनीभि पयोधरै परिपीडितोरस्क (कामिन) Whose chests are pressed hard (परि) by sportive women with their breasts विलासिनीभि is तृतीया, while पयोधरै is करण तृतीया The idea is that lovers while sleeping in the close embrace of their beloveds possessing prominent breasts did not mind the cold at all. कुङ्कुमरागपिञ्जरै (पयोधरै) rendered reddish yellow on account of the *Kunkum* or saffron (with which they were besmeared) पिञ्जर reddish yellow The breasts were originally of a yellowish white colour the breasts being beautiful and when they were besmeared with saffron they presented a reddish yellow appearance सुखोपसेव्यैः नवयौवनोष्मभिः (पयोधरै) which were fit to be enjoyed at pleasure and were prominent on account of the prime of youth This also accounts for परिपीडितोरस्क The reading नवयौवनाश्रयैः is also good The idea of the breasts of young women possessing warmth is

sometimes met with in literature Cf ' इन्द्रमयुक्तमहो महदेव यद्वरतनो स्मरयत्यनिर्गेऽन्यदा । स्फुलसयौवनसाभ्मपयाभरास्सतुहिनस्तु द्विनस्तु वियोगिन " Si VI-56, ' शिशिरमासमपास्य गुणोऽस्य न क इव शीतहरस्य कुचोष्मण । इति धियास्तरुष परिरेभिरे घनमतो नमतोऽनुमतान्प्रिया " *ibid* 65 Also vide the following verse which gives the various objects with the help of which romantic people overcome cold in this season " पीनोत्तुङ्गपयोधरा परिलसत्सद्गुणचन्द्रानना कान्ता नैव गृहे गृह न च दृढं जाल्य न काश्मीरजम् । ताम्बूल न च तूलिका न च पनं नैव न गन्धविल सया गोघृतपाचिता न वस्त्र शीत कथ गम्यते " *Subha* p 363 14

VERSE 10 This gives a description of a nocturnal drinking bout हृष्टा प्रिय कामिभि सह निशासु उत्तम मद्य पिबन्ति Overjoyed women drink in company with their lovers at nights excellent wine All other words in the verse are adjectives of मद्यम् मदनीयम् intoxicating (मदयति तत्) मनोहरम् attracting the mind To a drunkard the sight of the cup of wine is said to be very attractive indeed कामरतिप्रबोधकम्' stimulating the passion of sexual enjoyment सुगन्धि त्पलम् (*adj* to मद्यम्) the lotuses in which are made to shake by their fragrant breaths It appears these gallants of olden times who used to drink with their wives put in some such things as fragrant flowers or lotuses in their cups of wine, vide for this ' पातुमाहितरतीन्यभिलेषुस्तनयन्त्यपुनरुक्ततरसानि । सस्मितानि वदनानि वधूनां सोत्पलानि च मधूनि युवान " Ki IX-51 "भ्रूविलाससुभगाननुकर्तुं विभ्रमानिव वधूनयनानाम् । आददे मृदुविलोलपलाशैरुत्पलैश्चषककान्तिविशु कम्प ' *ibid* 56

VERSE 11 This and the following verses describe women as they appeared after their enjoyments at night एका योषित्प्रभाते शयनगेहाद् व्रजति In the morning one women is proceeding from (her) bed chamber वस्त्रमाकर्षयन्ती drawing or arranging her garment (which had become disorderd during the night) The reading " व्रजति शयनवासाद्वासमन्यद्धसन्ती is to be explained हसन्ती शयनवासाद् अन्यद् वास व्रजति-She proceeds from the bed chamber to another apartment smiling This is a good reading except for one grammatical inaccuracy involved in it वास 'a house' is masculine while in अन्यद् वासम् it is made neuter प्रियतमपरिभुक्त वीक्षमाणा स्वदेहम् looking at her person enjoyed by her lover This was what the woman did when she got up in the morning

अपगतमदरागा whose redness caused by intoxication is gone Wine had brought on redness over the body especially over the cheeks When the effect of wine was gone thus redness too disappeared पत्युरालिङ्गनेन कृतनिबिडकुचाग्रा the nipples of whose breasts were made thick or tightened (i e compressed in) by the embrace of her lover The reading कृतनिभृतकुचाग्रा expresses the idea of the nipples being compressed or bent down by the lovers embrace better than कृतनिबिड॰ Note that there is एकदेशी अन्वय in पत्युरालिङ्गनेन कृत॰. Also mark that the word कृत in कृतनिबिड॰ is superfluous

VERSE 12 अन्या चारुशोभा कामिनी उषसि शयनं त्यजति Another young lady of charming beauty leaves her bed early in the morning उषस् (n) the early part of the morning (ओषति तमस्) which chases away darkness) अगुरुसुरभिधूपामोदितं केशपाशं वहन्ती wearing a braid of hair that was perfumed with the fragrant incense of *Aguru* अगुरु (m and n) the fragrant aloe wood and tree (न गुरुर्यस्मात् probably referring to the height of the tree) गलितकुसुममालं कुञ्चिताग्रम् (adjectives to केशपाशम्) from which the garland of flowers had dropped and the ends of which were curled It should be noted that the three adjectives of केशपाशम् are significant and refer to three different conditions of the hair कुञ्चिताग्रम् refers to the natural condition of the hair They naturally had curls अगुरु धूपितम् refers to the condition of the hair when the lady entered her bed-chamber Before going to her sleeping apartment at night the lady had scented her hair with the incense of sandal गलित मालम् refers to the condition of the hair in the morning The lady had decked her hair with a garland of flowers at night But during the night the garland had dropped down So in the morning the केशपाश was गलित॰ गुरुनितम्बा निम्ननाभि सुमध्या (adjectives to कामिनी) with large buttocks a deep naval and a beautiful waist All these are characteristics of feminine beauty Cf Megh II 19 The reading निम्नमध्यावसाना is not good as it gives no good sense It means the border or end of whose waist is deep It may be equal to having a thin waist but the word अवसान has no meaning Moreover निम्न is more often used with नाभि The poet has actually used the expression निम्ननाभि in the verse from Megh. referred to above [illegible] means distressed on account

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of her thin or slender waist Note that in मसृणवृत्तानि, no Sandhi has taken place Vide comm on this point and notes on IV-184 *supra*

VERSE 13 The words in the instrumental case in this verse might perhaps cause some confusion as in their construction तृतीया is involved They are used in the sense of उपलक्षण or to indicate the existence of a particular state or condition (cf "इत्थंभूतलक्षणे" Pāṇini II-3 21) and should be translated as characterised or distinguished by Construe कनककमलकान्तैः सद्य स्नानार्द्रैः वदनबिम्बैः (उपलक्षिता), श्रवणतटनिषक्तैः पाटलापाङ्गनेत्रैः (उपलक्षिता) स्तनसक्तकेशैः (च) (उपलक्षिता) वनिता अद्य उषसि गृहमध्ये श्रिय इव संस्थिता The adjective कनककमलकान्तैः is not construed with नेत्रैः as eyes are never described as yellow but the colour of a woman's skin is often described to be like that of gold स्नानार्द्रैः can be construed with नेत्रैः but is taken with वदनबिम्बैः as the whole face and not merely eyes are washed in the morning अद्य उषसि वनिता गृहमध्ये श्रिय इव संस्थिता In this season women sit in their house in the morning like so many goddesses of beauty गृहमध्ये=गृहे मध्ये has no special meaning here संस्थिता does not refer to any posture such as sitting but just means stay or are seen or appear श्रिय इव—No special common property wherein women resemble the Goddess of beauty is mentioned We must understand a general resemblance consisting in such qualities as beauty inspiring presence etc between the two Women moving about in the house in the morning with beautiful faces and attractive eyes and dishevelled hair appeared charming and hence are compared to श्रिय कनककमलकान्तैः beautiful like golden lotuses सद्य स्नानार्द्रैः only just washed with water These qualify वदनबिम्बैः वदनबिम्बैः (उपलक्षिता) characterised by round faces. स्तनसक्तकेशैः with their hair adhering to their shoulders This probably refers to women before they have arranged their hair into a braid पाटलापाङ्गनेत्रैः—पाटलाः अपाङ्गाः येषां तानि, तानि च नेत्राणि च— with eyes the corners of which are red पाटल (*adj*) red अपाङ्ग the corner or the angle of the eye, श्रवणतटनिषक्तैः (*adj* to नेत्रैः) adhering to or reaching as far as the sloping eyes For श्रवणतट vide note on श्रोणितट under II-18 *supra* संसक्त or निषक्त past pass part from सञ्ज सजति to adhere or cling to with सम् and नि respectively Having the corners red is a sign of the beauty of women's eyes Eyes are also

describe l as bem, so large as to touch the ears San krit poets are notorious for their exaggerations In the description of women as in many other cases they indulge in the most astoundin hyperbolical fancies Thus the breasts of women are described to be as large as water pitchers (कुम्भस्तनि) This however is a very mild description Sometimes the breasts in their eyes grow larger as large as are sufficient for the space of both hands extended ([illegible]) nay even as large as a mountain. Similarly the possession of wide eyes is according to them a sign of feminine beauty But when they come to describe them they do not rest content by endowing their ideal of beauty with wide eyes merely but they force upon her eyes so large as to easily extend as far as the ears thus making her in the eyes of poor ordinary readers who are not initiated into the poetical canons of propriety and naturalness a type of veritable ogre For a person who has drunk deep into Sanskrit literature these hyperbolical descriptions do not appear as ridiculous as they we fancy would appear to a person who comes to read Sanskrit anew A student should get accustomed to these which we trust would be enjoyable by him as he goes on For the description of eyes having red corners and reaching the ears compare among many others the following विम्बस्त्रिग्रनमाप्ति नदा विन्यात नियुग्पान्तनारित Ku V 14 [illegible] S. VII 3 [illegible] Pa. hu IV 13 [illegible] S. D. p 242 92

VERSE 14 [illegible] महा [illegible] वा स्पति Other youthful women having quickly put off the dress fit for the night and (worn) at the time of enjoyment put on the dress fit for the day नक्त fit for night or night आशु quickly प्रहाय indeclinable from हा with प्र to abandon गुरु गत्त ( ) to नम्य) distressed by the weight of their large buttocks किंचित नम्रा whose waists were a little bent down. This is not a happy expression The women's waists are not described as नम्र or bent down Waists are generally described as being thin or slender. What the poet means is however pretty clear The women

themselves were a little bent down in their waist, somewhat like स्तोकनम्रा स्तनाभ्याम् Megh II 19; स्तनभर &c. moving slowly through fatigue caused by the weight of their breasts. Ladies walking slowly are often described as doing so on account of the weight of their breasts or buttocks. Cf श्रोणीभारादलसगमना' Megh II-19, यान यत्र नितम्बयोर्गुरुतया मन्दं विलासादिव ' Sak II 2 मात्रा ते जघनस्थलेन गन्तुं न शक्ता वयम् S D X p 332

VERSE 15 तरुण्य सवितुरभ्युदयकाले आननानि भूषयन्ति youthful women decorate their faces at the time of sun rise. The other lines qualify तरुण्य नखपदाङ्कितमाग्रान् स्तनाग्रान् वीक्षमाणा looking at the nipples of their breasts having their parts covered with mark (scratches) of nails. It would have been better if we had merely स्तनान् instead of स्तनाग्रान् for obvious reasons. पदम् a mark or an impression. दन्तकिसलयाग्रदष्टाधरकिसलय &c. touching the end of their sprout like lower lips cut by the teeth (of their lovers). अधरकिसलयाग्रम् the word अग्रम् has no sense here. One wonders why the poet should now and then use such redundant words when they add no beauty to the expression. किसलयम् a tender leaf often vying with बिम्ब as an उपमान for the lower lip. Cf अधर किसलयराग " Sak I 21 अधरा किसलयानीव अधरकिसलयानि तेषामग्रम् according to " उपमितं व्याघ्रादिभि सामान्याप्रयोगे explained before. रतमभिमतरस &c. rejoicing at this pleasure (viz of the kind enjoyed by them at night) so much desired by them. अभिमत (adj) agreeable to one desired by one. रस may be taken either in the sense of pleasure or happiness or sentiment in which case the expression would mean love sentiment so much dear to them. अभिमतरतवेषम् is also a good reading and means the dress of their choice worn at (the time of) enjoyment.

VERSE 16 This verse contains the usual expression of good wishes on the part of the poet. एष शिशिरसमय व नित्यं श्रेयसे अस्तु May this Cold Season always conduce to your welfare. श्रेयसे—The dative is used according to the Vartika क्लृपि सम्पद्यमाने च for which vide Apte's Guide §CC श्रेयस् is a higher kind of pleasure or welfare. Difference is made between श्रेयस् and प्रेयस् in that delightful small Upanishad viz, कठोपनिषद्. Cf श्रेयश्च प्रेयश्च मनुष्यमेतस्तौ सम्परीत्य विविनक्ति धीर: I

तयो अय आददानस्य साधु भवति हीयतऽर्थाद्य उ प्रेया वृणीते ॥ श्रेयश्च प्रेयश्च मनुष्य-मतस्ता सपरीत्य विविनक्ति धीर । श्रेयो हि धीरोऽभिप्रेयसो वृणीते प्रयो मन्दो योगक्षेमाद्वृणीत ॥ II 1 2 The other lines qualify शिशिरसमय प्रचुरगुड-विकार —प्रचुरा गुडस्य विकारा यस्मिन्—in which there are varieties of preparations of sugar cane प्रचुर many गुड treacle molasses a preparation from sugar cane known in Marathi as गुळ The sugar cane appears to be a peculiar characteristic of this season स्वादु रम्य which is pleasant on account of the sweet *Shalis* and sugar canes Cf 1 स्त्र् प्रवृत्मतनला in which sports of amour are excessive Cf प्रकामकामम् of verse 1 *supra* जात दर्प in which there is the pride of the passion of love (i e the passion of love rages highest) जात कन्दर्पस्य दर्प यस्मिन् This adjective naturally follows the previous one कन्दर्प the God of love hence the passion itself The word is derived in three ways (1) कन्दर्पयामीति मद्याज्ञानमात्रा जगाद च । तेन कन्दर्पनामासौ तु चकार चतुर्भुज । ( ) कम् इति अव्ययं कुत्सायाम् । कत्सितो दर्पऽस्य कन्दर्प । (3) क सावम् तत्र तत्र वा दृप्यति दर्प arrogance pride प्रियजन हृत् which is the cause of affliction to the mind of (women) separated from their dear ones

CANTO VI THE SPRING

This canto describes the most important of the Indian seasons and though the poet has placed it last it is by no means the least in importance This is shown by the number of verses the poet has assigned to it वसन्त or the Spring or the vernal season covers the months of Chaitra and Vaishakha roughly corresponding to the period running from the middle of March to the middle of May The word वसन्त is thus explained वसन्ति अत्र मन्मथाः It is interesting to read side by side with this canto the description of Vasanta that Kalidasa has given us in Raghu IX—20 ff and in Ku III 25 ff

VERSE 1 In this verse Vasanta is represented as coming like a warrior armed with a bow and an arrow to pierce the minds of lovers The weapons that are represented as belonging to Vasanta in this verse properly belong to Madana or the God of love (vide the last verse of this canto and our note on कामशर under IV-11 *supra*) But Vasanta is the trusted minister, the bosom friend and the unchanging companion of Cupid in his warfare of love (cf क्रतु त हृदयगम सखा कुसुमायोजितकार्मुको मधु " Ku IV-24, ' तव प्रसादात्कुसुमायुधोऽपि सहायमेक मधमेव लब्ध्वा *ibid* III-10 निपत्य श्रीकण्ठो जयत्वसमाय शशधरो वसन्त सामन्त कुसुममिषव सैन्यमबला ' *xull d* p 24 253) and the weapons of the one are attributed to the other (हे) प्रिये सरताप्रसक्ताना मनांसि वेद्धु वसन्तयोद्धा समगात O beloved the *Vasanta*-warrior has arrived to pierce the minds of (people) who are longing for sexual pleasures वसन्त एव योद्धा The reading सुरतप्रसङ्गिनाम् is also good and means of those who are attached to pleasures of senses प्रसग means attachment or addiction The two other lines qualify वसन्तयोद्धा The purpose for which the poet tells us the season has arrived gives us a general idea of the kind of description that we shall have in this canto The canto teems with descriptions of women and nature figures but very little and even when nature is alluded to it is described as being the exciter of love प्रफुल्ल सायक —प्रफुल्लचूताङ्कुरा एव तीक्ष्णसायका यस्य—who has for his sharp arrows full blown mango blossoms Cf ' त्वमसि मया चूताङ्कुर दत्त कामाय गृहीतधनुषे। पथिकजनयुवतिलक्ष्य पञ्चाभ्यधिक शरो भव ' Sak. VI—3 द्विरेफमाला गुण—द्विरेफानां माला एव विलसन् धनुर्गुण यस्य— who has for his shining bow string a line of bees This fact has already been explained in our notes under IV—11 *supra*

VERSE 2 प्रिय ! वसन्ते सर्वं चारुतर (भवति) Every thing is extremely charming in the Spring, oh dear ! The other lines give us the things that appear charming in this season चारुतरम् most lovely Though this is a comparative form yet it is not strictly used in the comparative sense तर here shows simply excess One may, however, take चारुतर in strict comparative sense and say that all these objects appear more lovely in this season than in any other द्रुमा सपुष्पा, trees are full of flowers सायं प्रदोषा evenings are delightful सुखा (*only*) pleasant (सुखयन्ति ते) प्रिय सकामाः Women are

full of the passion of love Trees with flowers waters with lotuses women with the passion of love the wind with fragrance and the delightful evenings and pleasant days appeared all beautiful

अपर VERSE 1 This is an interpolated verse A mere glance at it is sufficient to show it to be the work of a man who does not understand anything of poetry वसन्तकाले नार्यो'पि मनाप्तं कुसुमं स्तन सदा कुर्वन्ति In the Spring time women put on their breasts a garland of attractive flowers अपि has no meaning being apparently used for the sake of metre like the popular च व तु हि चारु गिर मचम्पक (कुसुमैः) सुवासिनै (वासन्त) they perfume their beautiful head (i e hair) with flowers with *Champakas* in them चम्पकम् is a kind of fragrant flower The first line gives no meaning as it stands The sense intended by its author appears to be this ... हर्म्यं कुर्वन्ति (कुर्वन्ति) they make the mansion cool by a few drops of water This is done in this season by sprinkling water in the quadrangle or other part of the house Vide com for a different construction of the line

VERSE 3 अथ वसन्त मणिमय ... वापीजलानां सामर्थ्यं ... This Spring imparts beauty to the waters of wells which (waters) had a girdle of jewels सौभाग्यम् beauty charm or grace Cf ... यस्य हिम न सौभाग्यविलोपि जातम् Ku I 3 and Raghu XIII 19 The wells were studded with jewels on their borders Hence the waters looked as if they had a girdle of jewels. We know that in the ideal world of poets the wells had all sorts of jewels and pearls set in them Cf Megh II 13 ...जलानाम् The genetive is used for the dative according to ... षष्ठी Panini II 3-50 as in the classical instance of ... मणिमेखलानां ... or ... मणिमेखलानि ... शशाङ्कभासा प्रमदाजनानां (अयं वसन्त सौभाग्यं ददाति) (This spring gives beauty) to women possessing the splendour of the moon शशाङ्कस्य भा इव भा येषां तेषां शशाङ्कभासां तासाम् For प्रमदाजन vide note on वापीजल under II 22 *supra* कुसुमान्वितानां चूतद्रुमाणाम् (वसन्त सौभाग्यं ददाति) of mango-trees possessed of flowers The reading कुसुमानतानाम् is good and means bent a little under the flowers Some take मणिमेखलानाम् and शशाङ्कभासाम् as independent nouns and not as adjectives to वापीजलानाम् and प्रमदाजनानाम् respectively and

explain them as "This spring gives beauty to girdles set with jewels and to the splendours of the moon" This is not as good as above For we see that there is a क्रम or symmetry running through the three lines consisting in the fact that each line contains a noun qualified by an adjective. This is shown by the third line wherein there is a noun and an adjective without the possibility of any doubt So we construe the other two lines so as to fit in with the third. If, however, मणिमेखलानाम् and शशाङ्कभासाम् are taken independently this symmetry is gone The waters of wells studded with jewels, women possessing the beauty of the moon and the mango-trees laden with flowers did all appear charming in this season which naturally is said to give them beauty.

VERSE 4 This and following three verses describe what is known as the प्रसाधन or decoration of women. Here we are told that they wear silken garments to cover their buttocks and thin cloth over their breasts नितम्बबिम्बानि कुसुम्भरागारुणितैः दुकूलैरलंक्रियन्ते The round buttocks of sportive women are (in this season) adorned with silken garments reddened with the colour of *Kusumbha* flowers. कुसुम्भम् is a kind of red flower. For the expression cf "इव सुन्दरी मन्त्रकन्यस्तकुम्भ कुसुम्भारुणं चारु चेल दधाना। समस्तस्य लोकस्य चेतः प्रवृत्तिं गृहीत्वा घटे न्यस्य यातीव भाति" Jagannātha कुङ्कुमरागगौरैः तन्वंशुकैः (विलासिनीनां) स्तनमण्डलानि (अलंक्रियन्ते) and their round breasts are decked with thin garments made yellow or red by the colour of saffron गौर (*adj*) yellow or red Cf अमर quoted in com and "गौरः श्वेतेऽरुणे पीते विशुद्धे चन्द्रमस्यपि" हेम. स्तनमण्डलानि round or circular breasts (स्तनाः मण्डलानि or स्तना मण्डलानीव).

VERSE 5. The same topic is continued here We are told that women beautify their ears with suitable, fresh *Karnikāra* flowers and their waving dark hair with the *Aśoka* and the full-blown *Navamallikā* flowers प्रमदाजनानां कर्णेषु योग्यं नवकर्णिकारं कान्तिं प्रयाति-A suitable fresh *Karnikāra* flower attains beauty on the ears of women (i. e. it appears very beautiful on their ears or becomes them) For the decoration of women with flowers vide *Megh*. II 2.

VERSE 6. In this verse we are told that women put on necklaces on their breasts besmeared with sandal powder bracelets and armlets round their hands and belts round

then waists अनङ्गातुरमानसाना नितम्बिनीना स्तनेषु सितचन्दनार्द्रा हारा सङ्ग प्रयान्ति Necklaces wet with white sandal pigment come in contact with the breasts of ladies with beautiful buttocks whose minds are afflicted by Love अनङ्ग the bodiless one, the God of love The story of the body of the Indian Cupid being burnt to ashes by fire coming out from the third eye of God Shiva is beautifully related by Kalidasa in his Kumara Sambhava Canto III आतुर (*adj*) tormented or afflicted सितचन्दनार्द्रा is used proleptically Breasts were besmeared with sandal and when necklaces were put on them they became wet भुजेषु वलयाङ्गदानि (सङ्ग प्रयान्ति) Armlets and bracelets (come in contact) with (their) hands For this line vide IV 3 जघनेषु काञ्च्य (सङ्ग प्रयान्ति) Girdles (come in contact) with (their) waists Note the difference between these three words viz श्रोणी-णि, नितम्ब and जघनम though they are often confounded and used promiscuously to express 'buttocks श्रोणी -णी is the regular waist नितम्ब is the hinder part of the waist the buttock जघनम् the frontal part of the waist Cf ' कटि श्रोणि ककुद्मती" and " पश्चान्नितम्ब स्त्रीकट्या क्लीबे तु जघन पुर ' अमर काञ्ची-चि (*f*) is the woman s girdle or zone furnished with small tinkling bells or other ornaments For this line cf धन्य जघने काञ्चीमञ्च स्रजा कबरीभरम ' Git 12

VERSE 7 This verse describes the persiration arising on the faces of ladies through fatigue in amorous sports विलासिनानां वक्त्रेषु स्वेदोद्गम स्तनान्तरे निरन्तरामुपैति On the faces of sportive women the rising perspiration spreads in the interval of their amorous sports स्वेदोद्गम the rise or exudation of perspiration स्तनान्तरे अन्तरम् interval either of time or space With the reading स्तनान्तरे for स्तनान्तर we shall have to supply च after it (वक्त्रेषु स्तनान्तरे च) and understand that perspiration arose on the faces as well as in the interval of their breasts Though this is good, yet not so charming as स्तनान्तर The reading स्तनान्तर मौक्तिकसङ्गरम्य (beautiful through its contact with pearls in between the jewels) is bad as no ornaments of pearls or jewels are ever worn on the face if we except the nose ring (नथ) For the idea of the reading in the text vide IV-17 *supra* and note thereon. मौक्तिकतुल्य रूप -मौक्तिकतुल्य रूप यस्य (*adj* to स्वेदोद्गम) Whose form was

similar to pearls The comparison of the rising drops of perspiration on the faces of ladies with pearls is very beautiful सपत्रकेषु vide note on सपत्रलवानि undr IV-5 *supra* हेमाम्बुरुहोपमेषु (*a l*ᵢ to वक्त्रेषु) resembling gold lotuses अम्बुरुह – रुह a lotus that which grows in water उपमा coming at the end of compounds means like निभ, सङ्काश etc "similar to" or 'resembling' and is like them what is known as a वाच्यलिङ्ग i e having the same gender as the words it qualifies i e in short, an adjective Cf 'स्युरुत्तरपदे त्वमी (वाच्यलिङ्गा स्युःयाग्रा) । निभसङ्काशनीकाशप्रतीकाशोपमादयः ' अमर , (उत्तिना भुतप्रकल्पा इया । यथा पितृभुन , पितृरूप , पितृकल्प)

VERSE 8 This verse tells us that the Spring is such a great exciter of passions that ladies feel love sick even when their lovers are near them गात्राणि उच्छ्वासयन्त्य नाय कामुकेषु समीपवर्तिषु अपि (सत्स) समुत्सुका स्त्र भवन्ति Women refreshing their bodies feel extremely love sick (in this season) even when their lovers are by उच्छ्वासयन्त्य (nom plu of the fem of the pre par of the causal of उत्+श्वस्) causing to breathe refreshing by giving them rest कामुक a lover समीपवर्तिषु अपि—The force अपि is as follows Women had already indulged in amorous sports as is shown by their drooping limbs Their lovers too were quite near them Under these circumstances there was no reason why they should grow love sick because they had in their power all the means of satisfying their passion as soon as it arose in their heart In fact they had satisfied their passion and yet they grow love sick This is due to the highly exciting nature of the season What the poet aims at describing when he says that women become love sick even when their lovers are near is exactly this extremely exciting nature of the season Such descriptions are often found in literature Cf S D p 14 य कौमारहर स एव हि वर etc श्लथबन्धनानि (*a l*ᵢ to गात्राणि) the joints of which have become loose or relaxed, drooping This was due to amorous enjoyments मदनसमाकुलानि oppressed by love For वक्त्रे vide note under V-16 *supra* The reading समीपवर्ति ष्वपि विधेयु is bad as all the charm of अपि is gone समीपवर्ति ष्वपि कामुकेषु must have been only the scribe's slip for the reading in the text

VERSE 9 तथा अनङ्ग मानिनमनुजस्य प्रमदाजनस्य अङ्गानि तनूनि करोति The God of love renders thin the limbs of women whose lovers are absent तनूनि पाण्डूनि etc are predicative adjectives of अङ्गानि मानिनमनुजस्य मानिन मना यस्य-The affix क is added to बहुव्रीहि compounds when the last member is a feminine noun ending in ई or ऊ or a noun ending in ऋ नद्यृतश्च Panini V-4 153 पाण्डूनि pale सालसानि dull or languid or full of dulness or sluggishness This is an instance of मात्रप्रधान निर्देश (for which see note on मान्मथम् under I-6) for मन्थर is itself an adjective meaning dull or languid मन्दमन्द often and often अभ्यागतजृम्भाणि (adj to अङ्गानि) inclined to yawning Note that yawning is peculiar only to the mouth while this adjective qualifies all the limbs (गात्राणि) This is not very happy Having dull slender emaciated limbs and being always inclined to yawn showing that the lady has no heart for anything to do are signs of the lover being absent The reading करोति त्वरण्यमनश्रमाणि is bad as it gives no good sense and one does not understand what the adjective means when applied to गात्राणि The word मानिनमनुजस्य is moreover a necessity in the sentence For a description of the yawn of a lady vide चक्रीकृतभुजलतिका वक्राङ्कितवदनमलमदर्शिविम् । नी हरति कस्य हृदयं हरिणदृशां जृम्भणारम्भः *Subha* p 287-426

VERSE 10 This verse describes women in the prime of youth and under the influence of the God of love But the description is given in a round about poetical way The bodies of women are supposed to be in the possession of Cupid who has made them his residence But he has occupied the various parts of the bodies in various forms Thus when the poet wants to describe the tremulous glances of ladies he tells us that the Cupid who lives in their eyes is unsteady Similarly instead of saying that the cheeks of ladies are pale or their breasts hard the poet says that Cupid is pale in their cheeks and hard in their breasts and so on स्त्रीणामनङ्ग नय बहुधा स्थित The Cupid of women resides (in their bodies) in this season in various forms मदिरालसेषु नेत्रेषु लोल (अनङ्ग) unsteady in their eyes languid through wine मदिरालसेषु as going with नेत्रेषु is explained in three ways (1) मदिरया अलसानि तेषु (2) मदिराणि च अलसानि च तेषु where मदिराणि=मत्तानुद्राणि according to राघवभट्ट on *Sak* I-23 मदिरेक्षणानि (Eyes) which are languid and which show

signs of intoxication (of youth) (3) मदयन्ति तानि मदिराणि, तानि च अलसानि च तेषु (Eyes) which are fascinating or bewitching and languid गण्डेषु पाण्डु pale in their cheeks स्तनेषु कठिन hard in their breasts मध्येषु निम्न sunk or slender in their waists जघनेषु पीन *fat in their buttocks* *Unsteady, languid* eyes hard breasts a slender waist and fat fleshy buttocks are all marks of feminine beauty For the general idea of the verse of "अङ्गं कृशया कृशं विलग्ने विपुलं चक्षुषि विस्तृतं नितम्बे। अधरेऽरुणमाविरस्तु चित्ते करुणाशालि कपालिभागधेयम् quoted by कुवलयानन्द under उल्लेखालङ्कार and Megh II 19 so many times referred to above

VERSE 11 काम प्रमदाजनस्य अङ्गानि निद्रालसविभ्रमाणि करोति The God of Love renders the limbs of women slow, through sleepiness in their graceful sportive movements Supply some such word as अभिवृत्तो or सन् Women kept late hours *at night being under the influence of Love and hence the* slowness of the movements of their bodies निद्रालसविभ्रमाणि–is a predicative adjective of अङ्गानि निद्रया अलसा निद्रालसा तादृशा विभ्रमा येषां तानि-the sportive movements of which are dull through sleep अलस (*adj*) languid dull tired For विभ्रम vide note on II 7 *supra* वाक्यानि किञ्चिन्मदालसानि (करोति) renders the sentences or words somewhat solicitous (for pleasure) through intoxication When women were drunk their unguarded words expressed their desire for enjoyment The reading मदलालसानि as going with वाक्यानि is not *good* We have explained it above as मदलालसानि लालस (*adj*) means ardently longing for or eagerly desirous of So मदलालसानि has been explained as (words) which are लालस or which long for (pleasure) through intoxication i e which express a desire for pleasure It should be noted that this meaning is obtained in rather a forced way and does not appear to be natural The natural meaning would be मदे लालसानि eagerly desirous of intoxication This would mean that the words of ladies expressed a desire for an in*toxicating drink* *This too is hardly good as the idea of* *being desirous of* which *is contained in* लालस *and* which naturally belongs to a human being is ascribed in each case to वाक्यानि to which it cannot be ascribed except in an *indirect manner* The com explains मदालसानि as मदेन लालसानि लालानि (quivering through intoxication) and quotes a lexicon

for this meaning of लास्य The sense would then be that the words of ladies trembled as they came out of their mouths as the words of intoxicated people do. This is good, but it must be noted that this meaning of लास्य is not commonly met with On the whole the reading मदिरालसानि adopted by L appears to be better It means that the sentences were dull on account of the wine The ladies were drunk and consequently were unable to speak eloquently but talked in rather a dull languid way For लास्य vide 'पादुगा नौदुगा लैन्या स्त्रद लास्यानि च यस्य' quoted by Mallinatha on 'ग्रावो निजभ्रूचतुरकलाताय' Si IV 6 वीक्षितानि भ्रूलयजिह्मानि (स्यानि) render their glances crooked or side-long on account of the knitting of the eye brows वीक्षितानि a noun according to 'नपुंसके भावे क्त' The natural languid movements of the bodies of women and their dull words and side long glances are represented as being brought about by the God of love Cf 'अस्तमितालसा अपि मदस्य वीक्षितापि विजयश्रिताम् । उपस्थिताति शालिनीता वैनयमड पद ललिताति' quoted by S D p 49

VERSE 12 बिभ्यमितामिद्धनाम भाग्य स्तनद् स्वस्तमाविश्वत To (lit on) their white breasts is applied sandal pigment by sportive women मदालसानि (cf to मदालसानि) languid through intoxication प्रियङ्गु मास्रत् (cf to चन्दन) which was mixed with Priyangu, Kalipaka and Kesara प्रियङ्गु (f) is a kind of creeper which is said to put forth blossoms when touched by women Vide the verse quoted under verse 18 supra But how can sandal pigment with which the breasts are besmeared be mixed with the Priyangu creeper? प्रियङ्गु (n) means saffron and this word must be understood in this sense here But we have कुङ्कुम again which also means saffron In order to avoid repetition we must understand that by using two words viz, प्रियङ्गु and कुङ्कुम meaning the same thing the poet is referring to two kinds of saffron The author has used such a pair of words before Cf III-13 supra and note thereon For कालीयक vide note under IV 5 supra अस्त past. part of अस with अभि-अस्त to besmear मृगनाभिसुवासनम् (चन्दनम्) mixed with musk मृगनाभि (f) the navel of the deer hence musk which is found in their navel

VERSE 13 जन गुरुणि वासांसि तुण विहाय नवनि (वासांसि) धत्ते People at once cast aside heavy garments and put on light ones. In Spring the shadow of the coming Grishma is cast before and hence the change of garments. श्राम साद्र (जन) with their limbs drooping on account of the intoxication of love. This seems to be a favourite adjective with the poet while describing people in this season. लाक्षारसरञ्जितानि (*adj* to तनूनि वासांसि) reddened with the juice of lac. सुगन्धिकालागरुधूपितानि (*adj* to तनूनि वासांसि) perfumed with the fragrant black *Agaru*. The garment in favour of which the old heavy ones were discarded were light, dyed red with the juice of lac and fumigated with the incense of a fragrant kind of sandal.

VERSE 14 In this verse we are told that the exciting season affects the minds not only of human beings but also of beings of lower order. पुंस्कोकिल प्रिया चुम्बति The male cuckoo kisses his beloved. The male cuckoo figures a good deal in Sanskrit erotic poetry. Its notes are described to be highly love inspiring. Cf Ku III-32 पुंस्कोकिल –चम – कोकिल – The peculiar Sandhi is obtained according to " पम सम्पम " Pa nu VIII-36. चूतरसासवेन मत्त रागहृष्ट (*adj*)*ectives* to पुंस्कोकिल) intoxicated with the wine of the juice of mangoes and exhilarated by love. The चूत appears to be a favourite food with the cuckoo. Vide the verse from Ku referred to above. अम्बुजस्थ अयं कुजद्द्विरेफोऽपि प्रियाया प्रिय चाटु प्रकरोति This humming bee too seated on a lotus addresses pleasing flattery to his beloved. कुजद्विरेफ –कुजश्चासौ द्विरेफश्च (कर्मधारय) The म in प्रकरोति is redundant and appears to be put in for the sake of metre and for the alliteration in प्रिय प्रियाया प्रकरोति चाटु or टु (n) means pleasing or agreeable words, or sweet or coaxing speech or flattery, especially addressed by a lover to his beloved in order to win her affection. This flattering speech in the form of the humming was much liked (प्रियम्) by the female bee as flattery from their lovers is naturally pleasing to young members of the fair sex. The greater part of the tenth canto of गीतगोविन्द consists of such coaxing addressed by Shri Krishna to his mistress Radha. Cf "विरचितचाटुवचनरचनं चरणे रचितप्रणिपातम्" Git XI, ' प्रियतम इव प्रार्थनाचाटुकार." Megh 1-31 and Amaru 82. For चाटु in the sense of mere

agreeable coaxing word without any idea of lover and beloved cf. गजवङ्करस । मा कियन्नपि नाङ्गानमुङ्क्त Bh II-31 The word is also written ... ( ) in the same sense Cf मानिनि न विरहकुसुमानां ... कुरबक प्रमनस्य नम्र कुतो स्मि ...

VERSE 15 चूतद्रुमा ... मनस काम ... The mango trees make the mind of ladies exceedingly love sick The other words in the verse are adjectives of चूतद्रुमा ... नम्रा ... -bent low by the clusters of reddish young foliage प्रवा (वा) ... a sprout or a young leaf स्तवक a bunch or cluster Cf कुसुमस्तवकस्येव ... Bh II 104 ... Megh II 12 पुष्पितचारुशाखा the beautiful branches of which are loaded with flowers पुष्पित—This form is obtained by the addition of इत to पुष्प according to तदस्य संजातं तारकादिभ्य इतच् Panini V 2 36 which means that इत is added on to words like तारका etc in the sense of being full of or possessed of, e g तारकितमाकाशम् पुष्पितं ... पुष्पितोऽयं ... पवनाकम्पित shaken by the wind

VERSE 16 विराजयन्त्यो अशोका नवयौवनानां हृदयं सशोकं कुर्वन्ति— The Asoka trees make the heart of persons in the prime of youth full of grief (or love sickness) when looked at (by them) नवयौवनानाम्(नव यौवनं येषां ... or ...)may refer to either men or women in the prime of youth The poet probably intend to refer to both Note that there is a pun on the word अशोक Though the tree is अशोक (possessing no grief) it yet makes the heart सशोक (full of grief) The meaning is that the Asoka being one of the five arrows of the God of Love (vide note under IV-11 ...) in pierces the heart with a love longing and hence grief if that longing be not satisfied instead of making the heart like it ... अशोक (i e devoid of grief) The following verse contains a similar idea ...

... IV 94 ... (... to अशोक) full of foliage ... (... with अशोक),bearing a collection of flowers red like the colour of corals from the stalks At the end of ... or

the cold Season the trees had lost all their leaves and had remained only in trunks and stumps but now in Spring they began to put forth leaves and flowers The leaves and flowers of the Ashoka are red We are told here that the flowers of the Ashokas were red from their very stalks आ स्कन्ध from the root (i e the stalk) the preposition आ is used to express the limit inceptive (अभिविधि) or in the sense of from and also the limit exclusive or conclusive (मर्यादा) or in the sense of till as far as and in both cases governs the Ablative case e g आ मूलाच्छ्रोतुमिच्छामि Sak I or आ कैलासात् Megh 11 where आ denotes the limit inceptive, 'आ परितोषाद्विदुषाम्' Sak I—2 where आ denotes the limit exclusive In the present case स्कन्ध is Ablative, the termination तस् being added in the sense of the Ablative according to पञ्चम्यास्तसिल् Panini V 3 7 Sometimes आ in the two above senses forms an अव्ययीभाव compound ('आङ्मर्यादाभिविध्योः' Panini II-1-13) when joined to a noun e g आजन्म from the birth आमरणम् till death

VERSE 17 This verse tells us that the young *Atimukta* creepers full of leaves and flowers create a longing in the heart of lovers समवेक्ष्यमाणा बालातिमुक्तलतिका कामिमनांसि सहसा उत्सुकानि कुर्वन्ति The young *Atimukta* creepers when seen suddenly inspire the minds of lovers with longing समवेक्ष्यमाणा nom plu of the pres part pass of सम् अव ईक्ष अतिमुक्तलतिका also known as माधवी (Madhavi कुसुम or वासन्ती) is a kind of creeper represented as twisting itself round the mango tree and as the beloved of that tree (f क इवासौ सहकारस्यातिमुक्तलता पल्लविता सहस" Sak III परिगृहाण गते सहकारतां त्वमतिमुक्तलताचरितं मयि" M IV—13 The two other lines qualify बालातिमुक्तलतिका मत्त मधुपा—मत्ताश्च ते द्विरेफाश्च, तैः परिचुम्बितानि चारूणि पुष्पाणि यासां ता —The charming flowers of which are kissed by intoxicated bees मन्द प्रवाल —मन्दानिलेन आकम्पिता नम्राः (नम्राश्च सुन्दराः) प्रवाला यासां ता =the soft bending leaves of which are set in motion by the gentle breeze

VERSE 18 (क) प्रिय कुरुबकद्रुमशाखां परां शोभां दृष्ट्वा कस्य सहृदयस्य युवत्या मदनबाणविद्धं न भवत् The heart of what person and (who has got (any) feelings O beloved is not affected by the fall of the arrows of the God of Love at the sight of (lit after seeing) the excellent beauty of the

clusters of the blossoms of *Kurabaka* trees कुरबक a species of amaranth or a tree of unfading flowers This tree is said to put forth flowers when it is embraced by women This is one of the conventions of Sanskrit poets The following verse brings together all these conventions about the trees putting forth blossoms 'स्त्रीणां स्पर्शात्प्रियङ्गुर्विकसति बकुलः सीधुगण्डूषसेकात्पादाघातादशोकस्तिलककुरबकौ वीक्षणालिङ्गनाभ्याम् । मन्दारो नर्मवाक्यात्पटुमृदुहसनाच्चम्पको वक्त्रवाताच्चूतो गीतान्नमेरुर्विकसति च पुरो नर्तनात्कर्णिकारः' quoted by Mallinatha on Megh II-15 मञ्जरी (*f*) a sprout or bunch of blossoms सहृदय one who possesses a heart i e feelings which reside in it हि should be taken in the sense of अवधारण which may be expressed by indeed certainly The reading 'हि पथिकस्य' for 'सहृदयस्य' though charming on account of the introduction of the usual traveller is not so good, as another हि is uselessly brought in कान्तमुखद्युतिमुषाम् (*adj* to मञ्जरीणाम्) possessing the beauty of the face of (his) beloved One wonders what resemblance there is except in the fancy of the poet between the face of a lady and the bunch of the blossoms of a Kurabaka tree Kalidasa in this poem now and then uses such comparisons as do not appeal to us This probably is an imitation of the immature poet अचिरोद्गतानाम् (*adj* to मञ्जरीणाम्) which have just shot out The idea of the verse is When a sentimental person looks upon a Kurubaka tree full of blossoms he knows that the tree must have been embraced by ladies This probably recalls to his mind many a happy occasion when he himself must have been with regard to his beloved in the same pleasant situation in which the Kurabaka was before it began to put forth blossoms This recollection is followed by a volley of the arrows of Love directed at his heart,

VERSE 19 Here the earth covered all over with the red Kinshuka forests is compared to a young bride dressed in red अमलमय मता कुसुमवनैः किंशुकवनैः सद्य समार्चिता इव भूमि रक्तांशुका नववधू इव भाति-In the spring time the earth at once covered on all sides with the forests (वन) of *Kinshuka* trees bent down with flowers appears like a new bride dressed in a red garment किंशुक (explained as किंचित् शुक इव । कंशुक पलाशपर्णत्वात्) is a kind of tree known also as पलाश which has beautiful red blossoms but without any odour किंशुकम् means a blossom of that tree Cf विद्यार्थिना न शोभन्ते निर्गन्धा इव

किंशुका Chan 7 It appears that the kimshuka blossoms in Spring Cf 'उपहित शिशिरापगमश्रिया मुकुलजालमशोभत किंशुके । प्रणयिनीव नखक्षतमण्डन प्रमदया मदयापितलज्जया' Raghu IX-27 रक्तांशुका-रक्त मशुक यस्या सा—Here a young bride is described as dressed in red while in III-1, *supra* we have seen a नववधू dressed in white Whether the poet is actually referring to any real social customs of his days or whether he dresses his young brides in whatever dress suits his fancy at the moment without any regard to social customs one is not able to know positively at present Is it that the dress of a bride varied with the season? अग्निवद्दीप्तसदृशी (*adj* to किंशुकवने) resembling blazing fire (i e appearing as red as blazing fire) मरुता नम्रैः (*adj* to किंशुकवने) shaken by the wind मरुता instru of मरुत् the wind हि is apparently used without any meaning for the sake of metre though one can explain it away, as we did in the last verse as being used पादपूरणार्थ or to express emphasis

VERSE 20 The idea of this verse is that the kimshuka and the karnikāra flowers are already too much for the young lover But when the cuckoo begins to coo *its sweet notes become quite intolerable to him* Translate *Is not the mind of young men which is riveted on their beautiful faced (beloveds) (already) broken (or split into two) by the Kimshuka flowers possessing the splendour (i e the redness) of the beaks (lit mouths) of parrots is it not (already) burnt by the flowers of the Karnikāra trees that (यत्) this cuckoo again wounds it with its sweet notes (lit words)?* The poet means to say that it is very cruel on the part of the cuckoo to do so For किंशुक vide note under the last verse उत lustre शोभा कान्तिर्द्युतिश्छविः" अमर कर्णिकार is a kind of tree which puts forth blossoms when ladies dance before it (vide the verse quoted under IV-18 *supra*) Its flower too like the kimshuka possesses an excellent colour but no smell and hence is not liked Cf वर्णप्रकर्षे सति कर्णिकारं दुनोति निर्गन्धतया स्म चेतः । प्रायेण सामग्र्यविधौ गुणानां पराङ्मुखी विश्वसृजः प्रवृत्तिः Ku III 28 दग्धं न ह्यत् नु Is it possibly not made burnt? हृदय is not required नवाङ्गनानिहित—संलग्नं बद्ध यस्ता स तथाक्त, मन निहित-attached to or riveted upon ladies with beautiful faces

VERSE 21 This verse describes the effect of the

sweet notes of the male-cuckoos and 'the murmuring of innumerable bees' on the mind of women staying in their families i e with their husbands. It argues a good deal for the love inspiring character of the cuckoo's cooing and the bees humming when they have power to unsettle the modest, bashful heart of ladies living with their husbands. पुंस्कोकिलैः भृङ्गैः (च) वधूनां लज्जान्वितं हृदयं कुलगृहेऽपि क्षणेन पर्याकुलं कृतम् In a moment have the male cuckoos and the bees agitated (पर्याकुलं कृतम्) the bashful and modest mind of ladies even in the house of (their) families. लज्जान्वितम् full of bashfulness. सविनयम् possessed of modesty. क्षणेन—The instrumental is used according to "अपवर्गे तृतीया" Pāṇini II-3-6. The instrumental is used with words expressive of *time* and *place* when the accomplishment of the desired object is meant to be expressed e g द्वादशवर्षैः व्याकरणं श्रुतम्, क्रोशेन पाठमधीतम् (Apte's Guide § 53). कुलगृहेऽपि even in the house of their families i e in the house of their husbands i e while staying with their husbands. The force of अपि is that a lady staying with her husband has nothing to fear from the cuckoos and bees as it is not possible that she would suffer much from love-sickness when her husband is near. Yet we are told that the mind of such ladies is made anxious by the cuckoos and bees. This means that the notes of cuckoos and hummings of bees are highly exciting. Some explain कुलगृहेऽपि as even in the house of high born persons, taking कुल in the sense of "a high or noble family." This would mean that generally ladies in high family are not susceptible to influences of this kind but the cuckoos and bees have such a great power to excite the mind of woman that even these ladies are agitated by their notes. But this is not half so charming as the first way, for in the court of the God of Love there is no such distinction as ladies in high or low families all of them being equally apt to be influenced by him and his coadjutors such as the cuckoo the bee etc. कलवचोभिः उपात्तहर्षैः (adjectives to पुंस्कोकिलैः) whose notes (lit. words) are sweet and indistinct and which are possessed of joy. कल (adj) sweet and indistinct. उन्मद past pass part from उद् + मद् + क्त. उन्मदकलानि वचांसि कूजद्भिः (going with भृङ्गैः) uttering sweet indistinct sounds through excessive intoxication. The reading उन्मदकलानि वचांसि is also good and means intoxicating words.

VERSE 22 This verse describes the vernal wind वसन्ते नराणां हृन्यानि हरन् वायुर्विवाति In Spring the wind blows forcibly (वि) attracting the minds of men. The other lines qualify वायु कुसुमिता सहकारानाला ... shaking the branches of mango-trees full of blossoms For कुसुमित vide not on पुष्पित under VI-15 ... सहकार is a very fragrant kind of mango-tree Cf ... सहकाराणि ... परभृतस्य ... विस्तारयन् wafting the notes of the cuckoo through the quarters It is common experience that wind spreads the sound all round which in its absence would not have travelled so long परभृत—ता (nourished by another) means the Indian cuckoo It is said that the cuckoo lays its eggs in the nest of the gullible crow which thinking the eggs to be its warms and hatches them and nourishes and brings up the young ones till they grow old enough to abandon ungratefully the nest of their nourishers Hence the cuckoo is known as परभृत (परेण भृत) ... , ... etc and the crow as परभृत् (परान् बिभर्ति or भर्ति) Cf ... Sak V 22 ... lovely in consequence of the disappearance of the falling of snow While the snow was falling the wind was unbearable on account of its extreme coolness ... disappearance सुभग very fortunate lovely charming beautiful Cf ... Raghu XI 80 ... Sak III ...

may ask what is the propriety of सविभ्रम in सविभ्रमस्मितविशदान. We know that the smile is white But does it make any difference in the colour of the smile of a lady whether she be सविभ्रम or not ? We think that सविभ्रम here serves no purpose as there would be no difference in the smile of a lady whether she is सविभ्रम or otherwise We thus have here the fault known as अपुष्टार्थ which means मुख्यानपकारित्व i. e. what does not help or what is not needed for understanding the principal idea Here the principal idea is as white as a lady's smile. The adjective सविभ्रम is not required for understanding it as the fact of the lady being सविभ्रम would not affect the whiteness of her smile The usual example of this fault is विलोक्य वितते व्योम्नि विधुं मुञ्च रुषं प्रिये Here the word वितत serves no purpose as regards the giving up of wounded pride Vide S D VII p 360 (उपवनानि) अना गममन्स्मितानि मनांसि मानां (हरन्ति) (The pleasure groves attract) the minds of youths sullied by passions long ago The idea is that the minds of youths are attracted long before the mind of a sage gives way because the former's minds are गामन्स्मितानि while the latter's is निरजस्क स्मितानि—A mind which entertains no passions which takes the smiles and frowns of Fortune with equal thanks is looked upon as clear, hence a mind which entertains passions is consequently said to be sullied or stained by them For a similar idea and a general description of the season cf निरसितमदकामभारहति परिमलपुत्रितयामिनिद्विरेफ । नवकिसलयपत्त्राम्रशीहराति मनयति मानस मसल्ल ” *S H* [illegible] 346

VERSE 24 मधौ मास नाय मधुरकोकिलभृङ्गनादै नराणां हृदय प्रसभं हरन्ति—In the month of Chaitra women forcibly attract the heart of men by means of the sweet sounds of cuckoos and the bees Here we understand the instrumental भृङ्गनादै as करण तृतीया i e used to express the instrument or means by which an action is done The idea is that the notes of cuckoos and the hummings of bees being very exciting greatly help women in captivating the hearts of men so much so that women are said to bring about their desired object by means of the sweet sounds of cuckoos and bees The citadel of the heart of men has already been bombarded by the exciting notes of cuckoos and bees and when women

with *gold girdles* round their waists and pearl necklaces on their breasts appear on the scene the fortress falls in a moment We may also take मधुरकोकिलभृगनादैः as an उपलक्षणे तृतीया and construe as मधुरकाकिलभृगनाद (उपलक्षित) मधौ मासे (in the month of Chaitra characterised by the sweet notes of cuckoos and bees) काकिलाश्च भृगाश्च कोकिलभृगा तेषा नादा कोकिलभृग नादा मधगाश्च ते कोकिलभृगनादाश्च तै मध means *mile, alia* the Spring or the month of Chaitra which together with the month Vaishakha also known as माधव, forms the Spring Here the word must be taken in the sense of Chaitra as it is qualified by मास Cf for this meaning of मध भास्करस्य मधमाथवविव ' Raghu XI-7 एक्सा तु मधमासमवे ' K Note that the names चैत्र वैशाख etc for the various months appear to be later as they evince a good deal of the knowledge of astronomy They are in fact given from the position of *the full moon in relation to the various constellations of stars*. Thus चैत्र means the month in which the full moon stands in the constellation Chitra (चित्रया युक्ता पौणमासी यस्मिन् स चैत्र) वैशाख –विशाखया युक्ता पौणमासी यस्मिन् and so on प्रसभम् (*adv*) forcibly Cf तवाम्नि गीतरागेण हारिणा प्रसभं हृत Sak I–5 आलम्बि हेमरसना (*adj* to नाय) with their gold girdles hanging round their buttocks स्तनसक्तहारा with their necklaces adhering *to their breasts* कदप दर्प with their slender bodies relaxed through the intensity of passion कन्दर्प the pride or arrogance of love, hence intensity of passion Cf V–16 On account of the intense passion of love raging in their hearts which led them to indulge exceedingly in amorous sports the women felt drooping in their bodies This is a very common epithet of women which we have met more *times than one* For नातयष्टि vide *note on the word under* III 1 *supra*

VERSE 26 सर्वे जन क्षितिभृत दृष्ट्वा मदमाप All persons feel joy at the sight of mountains The other lines qualify क्षितिभृत and give us the romantic characteristics which make the mountains so joy inspiring in this season क्षितिभृत (*acc* plu) those which support the earth Reference has already been made to the idea that the mountains support the earth नानाभनोज्ञ स्थान् the bord rs (अन्त) of which are adorned with beautiful flower trees of various kinds अत्र a skirt a

bor l r or a side मन क्कम्मदुमा —Explain this in three ways (1) कुसमप्रधाना द्रुमा कुसमद्रुमा (मध्यमपदलोपी) trees the principal object of which is then flowers मनोनाश्च ते कुसुमद्रुमाश्च (कर्म धारय) (2) मनासि च ... कसमानि च ... तैयक्ता द्रुमा (3) मनासि कुसुमानि यदा ते मनोनक्समा, मनोज्ञकुसमाश्च ते द्रुमाश्च ... the regions (...) on whose summits are vociferous with the notes of overjoyed cuckoos For ... vide note on ... under II 15 *supra* For ... vide note on ... under verse 22 *supra* ... whose numerous boulders are covered with a number of *Shaileya* plants जालम् and ... both mean a collection or a number शैलेयम् is a kind of plant which is said to grow on rocks and is very fragrant (शिलाया भवम्) Cf ... शैलेयगन्धीनि शिलातलानि Raghu VI 51 and ... शैलेयनद्धेषु शिलातलेषु Ku I 55 Mallinatha commenting on the latter of these passages explains the word as शिलासु भवं शैलेयम् । गन्धद्रव्यविशेष परिणद्ध past pass part of परि+नह to cover or envelop ... (a surface) is sometimes used at the end of compounds without much alteration of meaning

VERSE 26 This verse describes the condition of a traveller at the sight of blossoming mango trees Note that the mango is one of the five arrows of Cupid and hence its dreadful influence on the poor traveller separated from his beloved It should also be remembered that the mango according to the poet s convention blossoms when ladies sing in presence ... कुसुमितम् ... The traveller on seeing mango-trees full of flowers closes his eyes (that he may not set his eyes upon the to him unbearable trees) ... गच्छति ... on who plods on his way ... faints ... shuts his nose by the hand (probably to ward off the fragrance which he does not want to take in as it would make *him love sick the more*) ... cries out aloud (some such words as ...) ... (qualifies ...) The frame (...) of whose mind is depressed on account of the separation from his beloved

VERSE 27 Construe ... कुसुममास मानिनीनां मानसं मन्मथ ... कोकिला ... कुसुमितसहकारै ... सर्वदिशो ... Translate With the notes of the cuckoos and (the

murmers of) the bees and the blossoming mango trees and the *Karnikâra* trees the charming flowery month strikes at the heart of proud ladies for the kindling of the passion of love (therein) as if with so many sharp arrows. The idea is that proud ladies had held aloof from their lovers but the flowery month kindled love in their heart with the notes of the cuckoos and the humming of the bee. The result probably was that they relented and showed favours to their lovers. The flowery month is looked upon as an archer who strikes at the heart of proud ladies. His arrows are the notes of the cuckoos etc and his object in striking at their heart is to kindle love therein with a view to make them relent कुसुममास the month of flowers वसन्त is known as कुसुमाकर (cf Gîtâ X-35) and वसन्त extends over चैत्र and वैशाख. So कुसुममास must refer to either of them. मानिनि is a proud woman who is angry with her husband and keeps aloof from him through pride.

क्षेपक VERSE 1. This and the following eight verses are interpolations. From among the group of interpolated verses in this poem some of these possess some poetical beauty. क्षामाङ्ग: प्रवासी मार्गे चूतद्रुमान् अभिमुखमभिवीक्ष्य मन्मथशरनिपाते मोहमेति. On seeing in front of him the mango trees on his way a traveller with an emaciated body faints on account of the strokes of the arrows of Madana. *He is* *in* क्षामाङ्ग *has no sense as a* क्षामाङ्ग *traveller is the more* expected *to faint but if* अपि *be understood in its usual* sense of though or even the sense obtained would be the opposite of what the real state of things is. कान्तनकान्तीन् पुष्पाणीन् प्रणत (*cf* to चूतद्रुमान्) dropping down heaps of flowers possessing the beautiful lustre of gold. It would have been better if we had कनककान्तिकान्तान् instead of स्वर्णकनककान्तान्. Explain रुचिर कान्तान् as (1) रुचिरं कनकमिव कान्ति यस्य तान्, कनकमिव कान्ति being an irregular compound (मध्यमपदलोपी) (2) रुचिरं च तत् कनकम्, तस्य इव कान्तिः यस्य तान्. कुसुमभरनमितशाखान् (*cf* to चूतद्रुमान्) that were full of flowers and shaken gently by the wind. [illegible] is a repetition in view of line 1.

* क्षेपक VERSE 2. In this verse the Spring is described as excelling beautiful ladies in their various charms. प्रमदा

इदानीं कामिनीनां सद्वचांसि ह्राडिमि. परभृतकलगीतै अभिभवति The Spring now excels (lit. defeats) the good speeches of young ladies by the delightful, sweet indistinct notes of the cuckoos. This means that the voice of ladies was as sweet as the notes of the cuckoo कुन्दपुष्पप्रभाभि. स्मितदशनमयूखान् (अभिभवति) (throws into the back ground) the rays of their teeth and smiles by means of the splendours of the *Kunda*-flowers (which are white) स्मितदशनमयूखान् (1) स्मितानि च दशनमयूखाश्च तान् or (2) स्मितानि च दशनानि च स्मितदशनानि, तेषां मयूखाः तान्, दशन—दन्त a tooth. विद्रुमाभैः पल्लवैः करकिसलयकान्तिं (अभिभवति) (eclipses) the beauty of their sprout-like hands by means of the sprouts possessing the lustre of a coral. विद्रुम is a kind of gem to which the lip of ladies is often compared on account of its redness The hands of ladies too were red Note that this line contains a fault known as व्याहतार्थत्वम्. The hands are first likened to sprouts (किसलय) and again they are said to be eclipsed by the sprouts Vide S. D. VII—p 390.

क्षेपक VERSE 3 वसन्ते नार्यः मुनिवरमपि कामयन्ते In Spring women fall in love with even an excellent sage. मुनिवर stands for a man who knows nothing of love-matters, for a sage is expected to be a person who has lost all his passions and desires. The idea is that the Spring is so exciting that women cannot check their passion and hence what they long for is a *man* and they do not care whether he is a मुनिवर or a thorough नागरिक. The instrumental case should be understood as उपलक्षणे तृतीया and should be translated as "characterised by" कनककमलकान्तै पाण्डुगण्डैः आननैः (उपलक्षिता नार्यः) (women chacterized) by faces as beautifull as a gold lotus with pale cheeks Pale cheeks are due to the intensity of the passion raging in their heart उरसि.. स्तनाग्रैः with the nipples of their breasts, wet with the sandal pigment and having necklaces placed on them. मदन . दृष्टिपातैः with the languid glances of their eyes that were made to dance by Cupid. विलास a lance. मालसैः is an instance of the भावप्रधान use of an adjective (अलसेन = आलस्येन सहितैः).

क्षेपक VERSE 4. योषितामिहासां किं चारु न भवति (तत्) ब्रूहि— Tell (us) what part of women does not become charming now i. e in this season The poet means to say that women in Spring appear extremely lovely. The other lines

gave us the various charming parts of the woman's body मधुमदविनुग्धास्यम् the face fragrant with wine, resembling (in its attractiveness) a lotus. लोलनेत्र the eyes the pupils of which are tremulous नवकुरवककुसुम मनोज केशपाश the beautiful mass of hair, full of fresh *Kurubaka* flowers अतिगुरु कुचयुग्मं श्रोण (नितम्ब) अत्यधिकम् the extremely heavy i.e. plump breasts and buttocks of the same kind. All these the author says appear charming in Spring.

श्लोक VERSE 7 ... The hearts of proud women are made to quake by the breezes scented in the full blown mango trees. The breezes coming over the blossoming mango-trees were scented with their fragrance and they were thus able to agitate the minds of proud ladies who probably did not up to this time allow themselves to be conciliated by their lovers. The fragrant breezes were naturally helped in their mission by the notes of the cuckoo agitated through intoxication and the pleasant (lit agreeable to the ear) sounds of the bee (i.e. its humming ... in अधिवासयन् in the sense scenting with perfume or odorous substances ... also means ... in which case ... would mean (winds) that have resided in full bloom mango-trees and hence become fragrant. For the idea of the third line cf Ku III 32.

for the shade of trees (by day), similarly at night (they) again wish for the rays of the moon and go to their pleasant cool mansion for sleeping and closely embrace their beloved on account of (the beloved's) cool touch (lit. coolness). नक्तम् (*adv.*) at night. किरणम् a ray, the singular being used collectively, like इर्म्य and कान्ताम् below. सुधांशु —सुधायुक्ता अंशवः यस्य—whose rays are full of nectar. The moon is supposed to be full of nectar which is gradually drunk by the gods with the result that she wanes in the dark half of the lunar month. Cf "पर्यायपीतस्य सुरैर्हिमांशोः कलाक्षयः श्लाघ्यतरो हि वृद्धेः." Raghu. V–16. शीतलत्वात् on account of her coolness. This leads the com to conjecture that the beloved must have been a श्यामा who is thus defined "शीते सुखोष्णसर्वाङ्गी ग्रीष्मे या सुखशीतला । तप्तकाञ्चनवर्णाभा सा स्त्री श्यामेति कथ्यते."

श्लोक VERSE 8 This is a very bad verse and is apparently fashioned by its author after Kâlidâsa's last verses in each canto which contains a benediction. No definite idea appears to have existed in the mind of its author when he composed the adjectives in this verse which qualify पुष्पागम For instance the second line leads us to think that the Spring has been looked upon as a human being having for its teeth the *Kunda* flowers and for its face the full blown lotus. But this idea is not followed in the choice of the other epithets The first epithet नीला मध makes no sense. No Ashoka has ever been known to be नीऌ. मत्तद्विरफनाद which is possessed of the humming of intoxicated bees कुन्द..निकर. which has for its collection (निकर) of white teeth a garland of *Kunda* flowers आपीड a chaplet (tied on the crown of the head) a garland in general. शिखास्वापीडशखरौ" अमर. चूतामोद–पवन the gentle breeze in which is scented by the fragrance of the mango trees अनङ्गदीक्षागुरु who is the preceptor for initiation into sexual intercourse The Spring being the exciter of passion is supposed to initiate young persons into the mysteries of love कल्पान्त मगलम prosperity which would last till the end of the world कल्पे अन्त यस्य तत्. Or take कल्पान्तम् as an accusative of time according to "कालाध्वनोरत्यन्तसंयोगे द्वितीया वक्तव्या" कल्प is a day of Brahmâ, or 1,000 Yugas, being a period of 432 million years of mortals. The world is to last for one Kalpa and would come to an end with it. Hence कल्प alone means sometimes

universal destruction or the end of the world मदनप्रिय which is dear to Madana (the Spring being his sole companion) कुसुमागम (कुसुमानामागम यस्मिन्) the Spring, because in this season the trees bear flowers

क्षेपक VERSE 9 This verse also contains a benediction though the verse is not as bad as the preceding one स्व वसन्त काल नव अभिवृद्धै भवतु May this Spring time conduce to your prosperity मलयपवनविद्ध struck at by the *Malaya* wind For मलयपवन vide note under the next verse कोकिलालापरम्य pleasant on account of the notes of the cuckoos. सुरभिमधुनिषेकाद् लब्धगन्धप्रबन्ध which is always fragrant on account of the sprinkling around of odorous juices The wind always wafted around the odorous juices of lotuses, mangoes etc , making the whole season fragrant लब्धगन्धप्रबन्ध लब्ध गन्धस्य प्रबन्ध यत Who has obtained a continuance of fragrance प्रबन्ध a continuance an uninterrupted series or succession Cf " यावे दिन दिनरि नद्धवर्षेत साथ विच्छेदमाप श्रुति यत्नु कथाप्रबन्ध " K समन्तात् विविधमधुपपूरै वीक्ष्यमाण looked at on all sides by clusters of bees of various kind मधुप (मधु पिबति असौ) one that drinks honey , a bee

VERSE 28 In this verse the God of Love is represented as King possessing the various kingly marks supplied to him by his friend the Spring The verse contains the usual benediction सोऽयं वसन्तान्वित लोकजित विनत व भव वितितरीतु May that Bodiless one (viz God of Love) the conqueror of the world, accompanied by the Spring repeatedly confer prosperity upon you For विनत vide note on अनङ्ग under verse 6 *Supra* सोऽयम् should be understood as something like the Marâthi ता हा मदन, otherwise अयम् would be purposeless वितितरीतु is a frequentative third person sing imperative of वि + तृ to give or confer वसन्त is the constant companion of मदन Vide note under verse 1 *supra* and cf "मधुश्च ते मन्मथ साहचर्यादसावनुक्तोऽपि सहाय एव" Ku III-21 , "स माधवेनाभिमतेन सख्या रत्या च साशङ्कमनुप्रयात" *Ibid* III-23 (यस्य) वरशर आम्रमञ्जरी Who (Cupid) has for his excellent arrow the beautiful bunches of blossoms of the mango-tree यद्वत् कार्मुकम् Whose bow is the good Palâsha flower यस्य ज्या अलिपुञ्ज Whose bow string is a swarm of bees यस्य सित कन्दपातिन छत्र Whose white spotless umbrella is the white rayed

one (i e the moon) This is not a good fancy as far as the words go, for there are spots on the moon मत्तेभ मलयानिल Whose intoxicated elephant is the breeze coming from the Malaya mountain. The Malaya is a mountain range in the south of India abounding in sandal trees The wind coming of this mountain is usually represented as wafting the odour of sandal trees and other plants growing thereon, which peculiarly affects persons who are smit with love The description of मलयानिल is a regular item in the description of the Spring because in this season the wind blows from the south and the fragrant मलयानिल and वसन्त are so inseparably connected together that मलयानिल has come to be a synonym for vernal breeze This wind blows all over the country and wherever it goes the influence of Love is felt Hence it is said to be the el phant which carries the God of Love on its back बद्दिन परभृत whose bards are the cuckoos बन्दिन् is the same as वन्दिन् according to वैजयन्ती It comes from वदि (अभिवादनस्तुत्योः) वन्दन and means one who praises a panegyrist a bard. 'बन्दिन स्तुतिपाठका' अमर. परभृत Vide note on this word under verse 22 above If this be taken as a singular there would be no difficulty as परभृत means a cuckoo But it appears the poet has used it in the plural otherwise he would not have said बद्दिन (plu) but would have simply said बद्दी When however परभृत is taken as the plural of परभृत then comes in a difficulty We know that परभृत (परान् बिभर्ति) means a crow as distinguished from परभृत (परेण भृत) which means a cuckoo because the cuckoo is nourished by the crow The poet can never have meant that the crows are the bards of Love Therefore परभृत must be explained as Mallinātha has explained it in th alternative under पुंवत् कर्मधारय ... Pā VI 2 According to him परभृत would be dissolved in two ways so as to make it mean a cuckoo (1) परैः अन्यैः परभृत (2) परान् बिभर्ति परभृत (कर्मणि क्विप्) The latter way, says Mallinātha is according to शब्दार्णव.

APPENDIX—A

Index to Verses

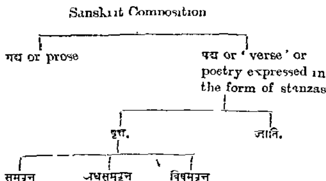
Index to क्षेपक Verses.

(The reference is to pages)

APPENDIX—B

A Note on Metre

The following geneological tree would, we hope, help the student to remember some necessary information about metre before he enters on the study of the regular metre in his text



These terms are thus explained —

A *Padya* or a stanza is a combination of four *pâdas* or quarters, which are regulated either by the number of syllables (अक्षर), or by the number of syllabic instants (मात्रा)

A वृत्त is a stanza the metre of which is regulated by the number and position of syllables in each *pada* or quarter A जाति is a stanza the metre of which is regulated by the number of syllabic instants in each quarter

A syllable is as much of a word as can be pronounced at once, that is, a vowel with or without one or more consonants A syllable is लघु 'short' or गुरु 'long' according as its vowel is short or long. The vowels अ, इ, उ, ऋ, ऌ are short, and आ, ई, ऊ, ॠ, ए, ऐ, ओ and औ are long But a short vowel becomes long in prosody when it is followed by an *anusvâra* or *visarga*, or by a conjunct consonant. Similarly the last syllable of a *pâda* is either short or long, according to exigence of metre, whatever be its natural length, e g in पाञ्चजन्यं (I-15) प and यं are long because they are followed by a conjunct consonant and a *visarga*

ectively, in कविर्हिचित्रम् (I-2) त्र is long because it is ...ved by an *anuswāra*, and in मधु (1-3[2]) धु is long ...use the metre requires it This rule may be remember... by learning the following couplet " सानुस्वारश्च दीर्घश्च विसर्गी च ...वेत्। वर्ण: संयोगपूर्वश्च तथापादान्तगोऽपि वा"

For the purpose of scanning metres regulated by the ...mber of syllables Writers on Prosody have devised ...ht ' Ganas ' or syllabic feet, each consisting of three ...llables being short or long They are given in the ...llowing verse

नत्रिलघुस्त्रिगुरुश्च मकारो
भादिगुरुः पुनरादिलघुर्यः ।
जो गुरुमध्यगतो रलमध्यः
सोऽन्तगुरुः कथितोऽन्तलघुस्तः ॥ or
आदिमध्यावसानेषु यरता यान्ति लाघवम् ।
भजसा गौरवं यान्ति मनौ तु गुरुलाघवम् ॥

Expressed in symbols (the symbol V denoting a short syllable, and— a long one) the different Ganas may be represented as follows

य V – –	भ – V V	म – – –
र – V –	ज V – V	न V V V
त – – V	स V V –	ल V, ग –

Each line of a stanza contains the *Yati* or *Cæsura* i e the pause which we make when we recite the line If this pause comes in the middle of a word we have a defect which is known as *Yatibhanga*

Kalidasa's *Ritu-Samhāra* contains 144 stanzas, leaving out of account the 14 interpolated verses The poet has used 7 metres to cover these 144 stanzas and we give below the metres used by the poet in the order of their frequency, together with their definitions, the scheme in *Ganas* and the *Yati* or pause

(1) वंशस्थम् *Def* " जतौ तु वंशस्थमुदीरितं जरौ " *Ganas* ज त ज र (5 7) This metre has been used 51 times The stanzas in this metre are as follows I I-21 II 1-19 V 1-10 VI 1

(2) वसन्ततिलका *Def* ' उक्ता वसन्ततिलका तभजा जगौ ग ' *Ganas* त, भ, ज ज ग ग, (8 6) This metre has 38 stanzas assigned to it They are as follows II. 20-21 III 1-20,25 IV 13-17 VI 17-26

(3) मालिनी *Def* ननमयययुतेयं मालिनी भोगिलोकैः *Gana* न न म य य (87) There are 27 stanzas in this metre which are as follows I 27 28 II 22 28 III 21 24 26 IV 28 V 11 16 VI 27

(4) उपजाति This is a metre which is formed of the combination of इन्द्रवज्रा and उपेन्द्रवज्रा It should be noted that इन्द्रवज्रा and उपेन्द्रवज्रा are exactly alike except that the first syllable of इन्द्रवज्रा is long while that of उपेन्द्रवज्रा is short and when both these are mixed in one stanza the metre is उपजाति *Def* स्यादिन्द्रवज्रा यदि तौ जगौ गः । उपेन्द्रवज्रा जतजास्ततो गौ । अनन्तरोदीरितलक्ष्मभाजौ । पादौ यदीयावुपजातयस्ताः There are 23 stanzas in उपजाति metre in this poem which are as follow IV 1 12 VI 2 5 7 9 11 12 14 16

(5) इन्द्रवज्रा *Def* स्यादिन्द्रवज्रा यदि तौ जगौ गः *Ganas* त त ज ग ग (56) The following two stanzas are in this metre VI 10 15

(6) उपेन्द्रवज्रा *Def* उपेन्द्रवज्रा जतजास्ततो गौ *Ganas* ज त ज ग, ग (5 6) There are two stanzas in this metre viz VI 6 13

(7) शार्दूलविक्रीडितम् *Def* ' सूर्याश्वैर्यदि मः सजौ सततगाः शार्दूलविक्रीडितम्' *Ganas* म, स ज स त, त ग (12 7) There is only one stanza in this metre viz VI 28

